

LA PENA

La Peña
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Kodak
AUG 1998 SF



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Grupo Ruiz 1985

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Greetings to Sol from La Peña
Taller 8th Aug '85





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② C.P

— 1990s?
2



AFROCUBA de MAMUZTS

La Peña presents

@ Zulu Beck Hall - workshops

@ La Peña + Malonga

Casquelard Center

#1205
35

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UP Pivots
APROCHT di Matanzas
Workshop @
Matanzas Cass. and
Center in AL

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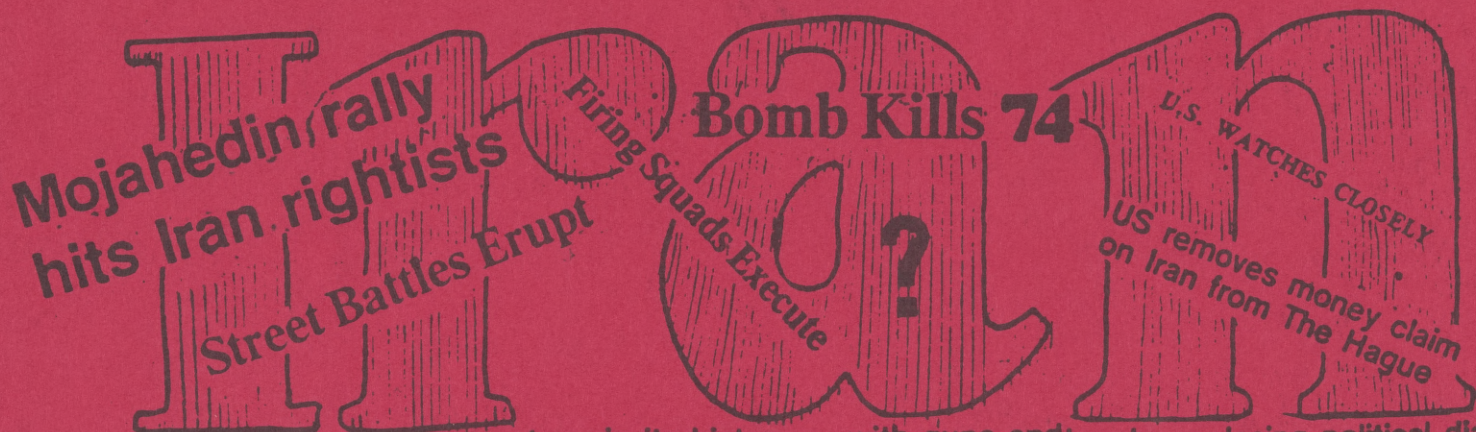
La Peña Cultural Center Mural



"Song of Unity"



Forum On



appears to be entering a new phase in its history — with guns and bombs replacing political dialogue.

Who are Mojahedin?

Date: Friday, Oct. 30

Time: 5:30 to 7:30

Place: 101 Wheeler Hall
U.C. Berkeley

Monday, Nov. 2

12 to 2

Student Union,
Conference Room C
S.F. State University

Sponsored by: Moslem Student Society

[Supporters of the

People's Mojahedin Organization of Iran]

La Peña

cultural center



3105 Shattuck Avenue
Berkeley, California 94705
Telephone: 415 | 849-2568



Children from the Community Chorus, directed by Gary Lapow and Bonnie Lockhart, rehearsing in the Community Center represent the rich, diverse activities that happen at La Peña.

Photo by Jane Scherr

La Peña
3105 Shattuck Avenue
Berkeley, California 94705

La Peña

cultural center



Non-profit
Organization
US Postage Paid
Berkeley, CA
Permit #22

3105 Shattuck Avenue
Berkeley, California 94705
Telephone: 415 | 849-2568

How did La Peña Get Started?

La Peña Cultural Center is modeled after the peñas in Argentina and Chile. Peñas were originally huts constructed by peasants to provide communal space for fiestas and holidays. With the migration to the cities, peñas became community cultural centers.

In Chile during the 1960's, peñas played a role in the emergence of the New Chilean Song, a song of struggle rooted in traditional folklore which spoke of contemporary social, economic and political issues. Such people as Angel and Isabel Parra, Víctor Jara, Quilapayún, and Inti-Illimani participated in those peñas. We at La Peña in Berkeley follow in their spirit.

La Peña Cultural Center was started in 1975 by North and South Americans in response to the military overthrow of Salvador Allende in Chile in 1973. We wanted to inform people about the political situation and cultures of Latin America as well as to give support to the people's struggles. We provide information through our monthly calendar, a news bulletin board, informational forums in our Cultural Room and Community Room, cultural activities and through our Resource Center where we have current magazines and newspapers from Latin America, as well as recorded material.

In brief, La Peña attempts to provide a place where people can experience some of the rich and diverse cultural expression from Latin America, Africa and Asia, as well as from the progressive communities of this country. We believe that this exposure provides the foundation for understanding other peoples and breaking down the barriers that divide us.

What is La Peña?

La Peña comprises four distinct areas that provide the community with a unique gathering place.

a cultural room that presents:

- cultural programs including music, dance, theater and poetry
- special La Peña productions and La Peña Community Chorus
- monthly film series
- art exhibits
- fund-raising events for community organizations
- educational forums

a community room that provides space for:

- workshops on Latin America culture
- classes ranging from Spanish to Latin American song
- a meeting place for trade unions, community groups
- monthly forums focussing on national and international issues

a resource room with information about Latin America

- current publications from Latin America
- books focusing on Latin America
- listening library of special La Peña events and informative programs about Latin America
- filing system of current issues in Latin America

a restaurant and bar, *Cocina de Los Andes*:

- La Cocina serves dinners from many Latin American countries and the Caribbean, with wine, imported domestic beers, and wine punches at the bar.
- banquet facilities for large groups and private gatherings

How is La Peña Organized?

La Peña is the result of the generous donation of time and skills of hundreds of volunteers. Although the paid staff has grown, La Peña could not exist without the important participation of volunteers. We are a non-profit, tax-exempt organization that presents activities at affordable prices with the bulk of admission going to performers. Much of our activities are supported by fundraising, largely from individual contributions and a few small grants.

Internally work is organized by job area and everyone is encouraged to participate in the decision-making process.

How can you participate?

- attend our diverse programming
- enjoy our Latin American dinners
- talk to us about using our space for events
- become a volunteer
- subscribe to our monthly calendar of events
- make a tax-deductible contribution
- buy a "tarjeta de compañerismo" for \$20 (\$10 low-income) which allows for 24 half-price admission to La Peña-sponsored events.

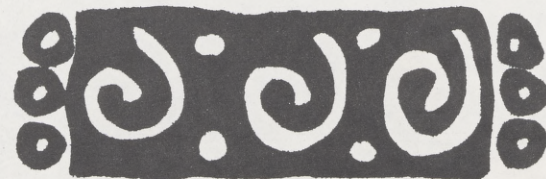
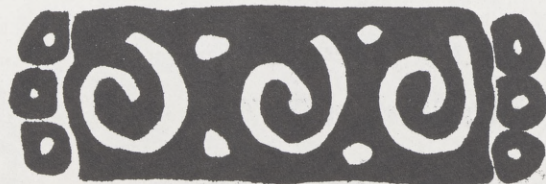
Please check

- ☐ Yes, please add my name to your monthly calendar mailing Enclosed is \$1 donation
- ☐ Yes, I am interested in volunteering my skills
- ☐ Yes, I would like more information about La Peña
- ☐ Yes, please send me a "tarjeta de compañerismo"
- ☐ Enclosed is my \$ tax-deductible contribution to support your work

Name _____

Address _____

City _____ State _____ Zip _____



La Peña

3105 Shattuck Avenue
Berkeley, California 94705



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Organization
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Ana Osha

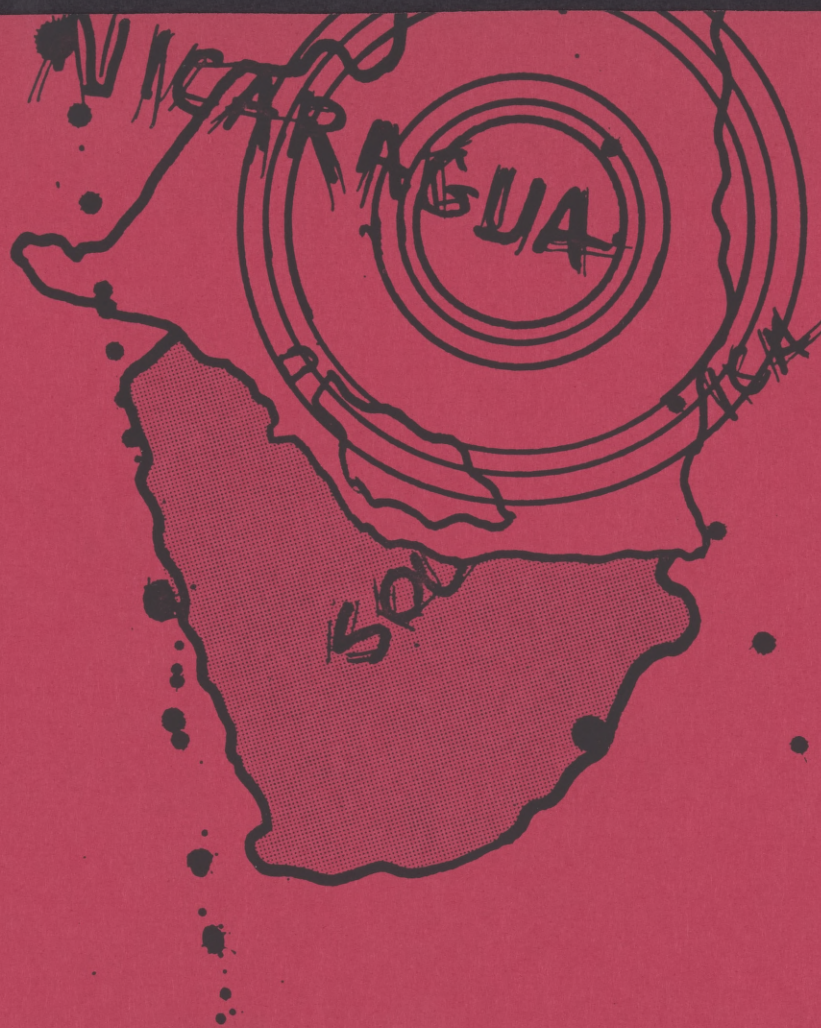
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Muralists Osha Newman, Brian O'Theile and Anna De Leon
join in 7th Anniversary Celebrations



Muralists Osha Newman, Brian O'Theile and Anna De Leon
join in 7th Anniversary Celebrations



NICARAGUA TODAY!

WEDNESDAY MAY 29 6:30 P.M.

TOPICS: HISTORY, JUSTIFICATION AND A NEED FOR THE REVOLUTION; BUILDING THE NEW DEMOCRACY, GAINS OF THE REVOLUTION; INTEGRATION AND THE GRANTING OF AUTONOMY FOR THE NATIONAL MINORITIES OF THE ATLANTIC COAST; DON'T EMBARGO NICARAGUA! EMBARGO SOUTH AFRICA!

- SPEAKERS, SLIDESHOW, POSTER EXHIBIT, ENTERTAINMENT -

LOCATION: ALLEN TEMPLE BAPTIST CHURCH
8500 "A" STREET, OAKLAND

MORE INFORMATION: 536-1830

SPONSORS: PERALTA COLLEGES, ALLEN TEMPLE BAPTIST CHURCH, FRIENDS OF NICARAGUAN CULTURE
ENDORSED BY: NICARAGUAN INFORMATION CENTER, BLACK COMMUNITY TOUR OF NICARAGUA, CASA DE CULTURA NICARAGUENSE, INTERNATIONAL RAINBOW COALITION & FACHRES-CA

La Peña Special Productions "Poblaciones"





GRUPO RAIZ

NEW LATIN

AMERICAN SONG

IN CONCERT AT

LA TERTULIA

OCT. 22 THURS
one show only

TIME 10:00

TICKETS 5.00

for more

info 473-8691

GRUPO RAIZ

LA NUEVA CANCION CHILENA Y LATINO AMERICANA EN LUCHA

Fekter 1991
"THE VIRTUOSIC SKILLS OF THE GROUP COMBINE TO
PRODUCE COMPLEX HARMONIES OF PIERCING BEAUTY"

-city on a hill, **SANTA CRUZ**



7th Anniversary Celebration



Pete Seeger/Grupo Raiz Benefit Concert for La Peña

May 29, 1982



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57%

pg. 6

The Chilean Andean music group

ILAP

U.S.
and Bay Area
Premiere

in concert



Sunday February 17 8pm
Wheeler Auditorium,
UC Berkeley Campus

Tickets: \$8 advance, \$10 at the door

Tickets available at: La Peña's store, **La Tienda**, Tuesday-Saturday 1-8 pm (849-2572), **Bookworks**, 2848 Valencia SF (658-3324), **Modern Times Bookstore**, 968 Valencia, SF (282-9246), **Discolandia**, 2964 24th St., SF (826-9446), **Cal Performances**, Zellerbach Hall, UC Berkeley (642-9988), and **Bread and Roses Bookshop**, 950 S. 1st St., San Jose.

Co-sponsored by La Peña & the Nicaragua Information Center. Call 849-2568 for info

Pete Seeger in Benefit Concert for La Peña, May 29, 1982



City of Berkeley



Eugene "Gus" Newport
MAYOR

Office of the Mayor

P R O C L A M A T I O N

LA PENA DAY

WHEREAS, La Pena Cultural Center located at 3105 Shattuck Avenue began operation on June 7, 1975, to provide a community cultural center for the presentation and diffusion of Latin American, other Third World, and diverse local cultural forms by establishing a program of concerts, films, theater, poetry, dance, and discussions; and

WHEREAS, services have been provided to the Spanish speaking community through the development of special bi-lingual, bi-cultural programs oriented toward the preservation of folk traditions and the enrichment of understanding of Latin American culture by members of all ethnic groups; and

WHEREAS, more than 200 community groups have used the Center's space and equipment for a wide variety of educational and fund-raising activities, at a very nominal fee, thereby creating an important community resource in Berkeley benefiting thousands; and

WHEREAS, La Pena is celebrating its Sixth Anniversary on Saturday, June 6, 1981, with an all day fiesta.

NOW, THEREFORE, BE IT RESOLVED, that I, Eugene "Gus" Newport, Mayor of the City of Berkeley, do hereby proclaim the day of June 6, 1981 as

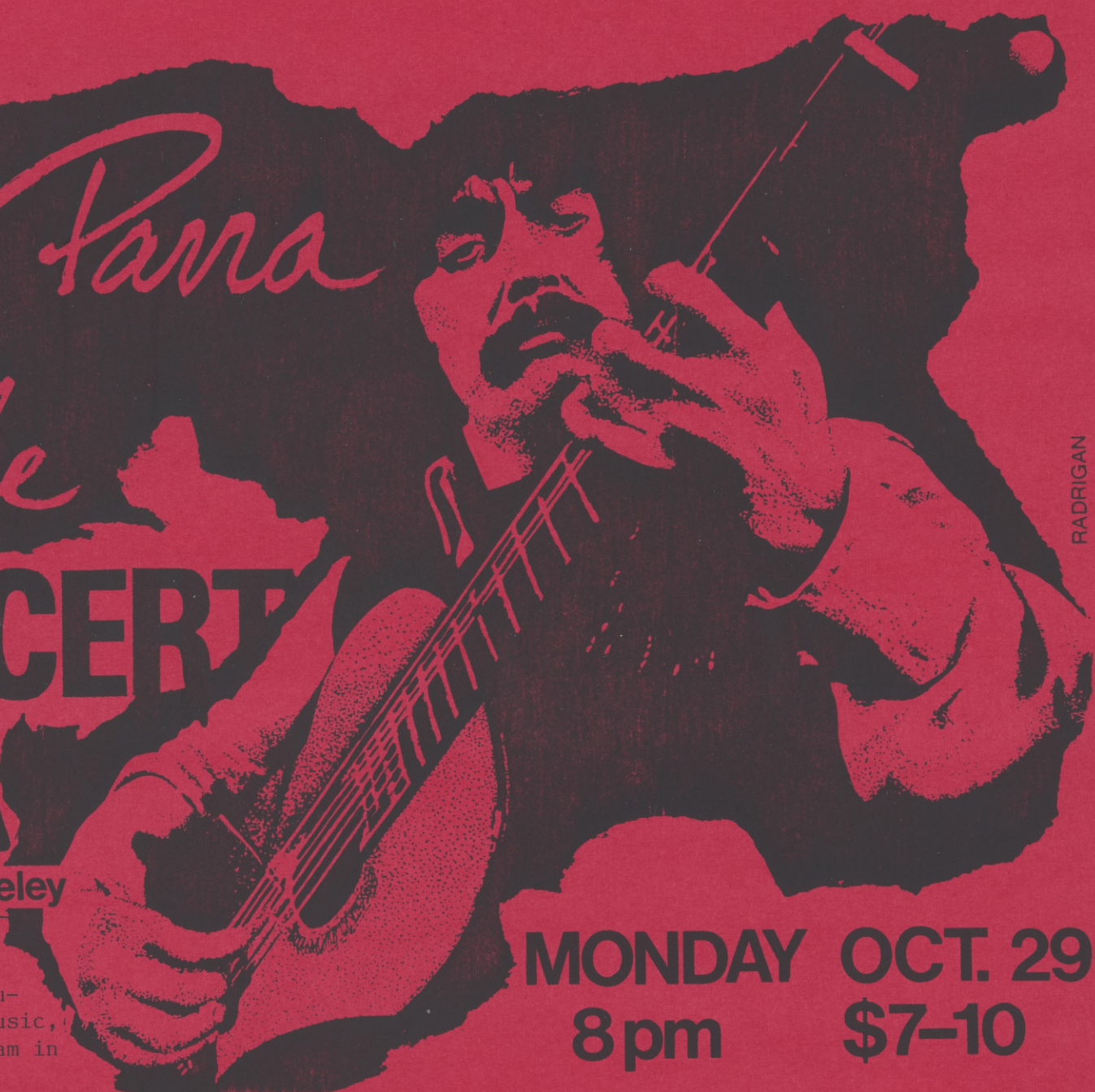
LA PENA DAY

in Berkeley in recognition of the contributions La Pena Cultural Center has made to improve the quality of cultural life in Berkeley and the East Bay. May this day encourage support for the efforts of this unique Center in fulfilling yet another year of cultural, educational, and social needs in a manner that helps make Berkeley the vibrant city it is.

City of Berkeley
June 6, 1981

Eugene "Gus" Newport
Mayor





Angel Parra
de Chile

IN CONCERT

La Peña

3105 Shattuck Ave., Berkeley

Traditional Chilean "peña" and
booksigning with author Fernando
Alegría at 6pm at La Cocina Restau-
rant. Traditional Chilean food, music,
theater. Admission for this program in
La Cocina is free.

MONDAY OCT. 29
8pm \$7-10

For further information call 849-2568. Sponsored by La Peña Cultural Center & Chile Democrático.

Please post

RADRIGAN

THE TRIBUNE, Oakland, California

Chilean folk group gives a concert to remember

By Larry Kelp
The Tribune

It wasn't supposed to be such a big deal, just another concert by the Berkeley-based Chilean folk sextet Grupo Raiz. But Friday's show at La Pena in Berkeley attracted an overflow crowd that may have been the largest in the auditorium's history, for the final performance by the band in its current form.

"We remember when we started playing here there would be maybe 20 people, if we were lucky," Quique Cruz, one of the

CONCERT REVIEW

group's founders, said to the packed auditorium.

Recently, word leaked out that Cruz and Ellen Moore were leaving, and that the band was taking a two-month break from a hectic schedule that has included United States, European and Latin American tours in the past year.

The group made no special announcement because there is no plan to change the band other than to recruit replacements. Its music, which is a collective effort, will presumably remain as rich and inspiring as it has been. For the band it wasn't a sudden change. Moore, the only non-Chilean, announced her plan to leave a year ago.

The concert wasn't a sad farewell, but a continuation of what Grupo Raiz does best. In the four years since the group was formed at La Pena, a Latin American cultural center, it has become the house band. The group has developed an international following for its repertoire.

The music, sung in Spanish, is drawn from the band's own compositions and songs from throughout Latin America. They included the lovely zampona (panpipes) sounds of the Andes, but most of the material springs from the political New Song movement — hope-filled lyrics that call for self-determination and basic human rights — that is the basis for contemporary folk music throughout America south of the U.S. border.

For this show the ensemble added conga player Amunca for a couple of numbers, and a bassist and cellist for some other songs. They added coloration to the songs drawn from the group's soon-to-be-released third album, "Por America del Centro" ("For Central America"), which



By Roy H. Williams/The Tribune

Chilean folk sextet Grupo Raiz (from left): Fernando Fena, Quique Cruz, Ellen Moore, Lichi Fuentes, Rafael Manriquez and Hector Salgado.

features music that is complex, rhythmically and harmonically dense and at times overwhelming in its lush variety of sounds.

The new album's title tune began with a classical-sounding bowed cello melody, after which the women, Moore and Lichi Fuentes, sang the opening lines. Soon, guitars were churning out detailed rhythmic patterns as the six voices came together then broke into counterpoint, to chilling effect.

Equally impressive was a ballad, "Siete Estrellas" ("Seven Stars"), sung in a beautiful tenor by Rafael Manriquez. Written recently in Chile, it tells of families who were forced off their farm land, and when they returned were killed by government troops.

At times there were five guitars, and at

others folk drums dominated, but usually the six voices were the featured attraction, with Fuentes, Moore, Cruz, Manriquez, Fernando Fena and Hector Salgado harmonizing together.

Grupo Raiz plans to add two new musicians, including at least one Chilean woman. Women's rights are an important issue for the group; in South America men have dominated the music and general lifestyle. The band will continue as before, living at subsistence level or taking outside jobs so they can use the group's concerts as fundraisers for a variety of Latin American human rights causes.

Moore and Cruz will be missed but, as was clear Friday, it's not just the individuals but the collective spirit that has made Grupo Raiz so special to its fans.

Congress of the United States
House of Representatives

RONALD V. DELLUMS
8TH DISTRICT, CALIFORNIA

DISTRICT OF COLUMBIA COMMITTEE

CHAIRMAN, SUBCOMMITTEE ON FISCAL
AND GOVERNMENT AFFAIRS

ARMED SERVICES COMMITTEE

June 4, 1980

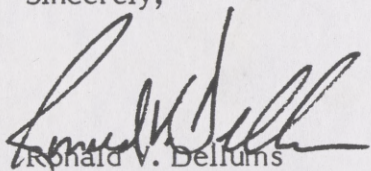
La Peña Cultural Center
3105 Shattuck Ave.
Berkeley, CA 94705

Dear Friends:

I wanted to join the many others in Berkeley and the surrounding areas in congratulating you on your 5th anniversary. La Peña has contributed greatly to many progressive movements throughout the world and has held a special place in our own lives as a center in which to gather together in community.

Best wishes for your continued success and thanks for all you have done for all of us.

Sincerely,



Ronald V. Dellums
Member of Congress

RVD:ak

ANY REPLY TO THIS LETTER
SHOULD BE ADDRESSED TO
OFFICE CHECKED.

WASHINGTON OFFICE:

☐ 2464 RAYBURN BUILDING
WASHINGTON, D.C. 20515
(202) 225-2661

DISTRICT OFFICES:

☐ 201 13TH STREET, ROOM 105
OAKLAND, CALIFORNIA 94604
(415) 763-0370

☐ 3557 MT. DIABLO BOULEVARD
LAFAYETTE, CALIFORNIA 94549
(415) 283-8125

☐ 2490 CHANNING WAY, ROOM 202
BERKELEY, CALIFORNIA 94704
(415) 548-7767

DONALD R. HOPKINS
DISTRICT ADMINISTRATOR

Lydia Mendoza, left, whose career began in Texas in the 1920s, has been called 'Queen of Norteno Music.' She will perform Saturday in Berkeley.



Lydia Mendoza slated to perform in Berkeley

By Larry Kelp
Tribune Music Critic

Lydia Mendoza's career began in the 1920s, and since then she has been an important part of the development of norteno music, a cultural cross of Mexican and Texas sounds.

She has entertained everyone from field hands to Mexican and American presidents (she performed at the 1977 inauguration of Jimmy Carter) with her guitar and voice. Known by many superlative titles from "La Gloria de Texas" to "Queen of Norteno Music" and "La Cancionera de los Pobres" ("Songstress of the Poor"), she will perform Saturday at 8 p.m., in Wheeler Auditorium on the UC-Berkeley campus, co-sponsored by the Chicano Cultural Center and La Pena Cultural Center.

Mendoza was a featured part of Les Blank's 1976 documentary film on Mexican-American border music in Texas, "Chulas Fronteras." In it, she sang her best-known song, "Mal Hombre," performed in Galveston, Texas, and fixed traditional hog-head tamales for her family at home in Houston.

The film helped spread her fame, but Mendoza, still a vibrant singer at 63, remains mostly known to a Mexican-American audience across the Southwest border area, many of whom grew up on her singing on radio and on countless recordings.

Today she lives with her family in Houston, when she is not performing all over the U.S. as far away as Alaska.

Mendoza was born in Texas of parents who moved there from Mexico. As a youngster Mendoza learned to play violin and mandolin, and when she was 9 her family — mother, father, sister and brother — became full-time musicians, going under the group name Cuarteto Carta Blanca, playing for tips in restaurants and public markets around the Rio Grande Valley area of Texas. A year later, in 1928, the group made its first commercial recordings, and were paid \$140 for recording 20 songs in San Antonio.

"It wasn't a lot of money," Mendoza told the American Folklife Center of the Library of Congress, "but the big thing for us was that they had wanted to record the group."

Within a few years Lydia was performing as a solo act, and was offered a job singing on a local radio show, *La Voz Latina*. As she became better known, a record company paid her to make records for them during the '30s, and soon she was performing as far west as California. "I struggled a lot at first, but my name started getting known among the Mexican-American people.

"I don't know why it is," she told the Library of Congress, "but when I sing a song, I'm really *in* the song. When I'm singing a song with a lot of sentiment, I don't know why, but my soul feels that song. And if it's about rejection, the same thing. I live the song I'm singing. For me it's a joy to sing what the audience asks for."

INSIDE LIFESTYLE



Lydia Mendoza, who began her singing career in Texas in the 1920s, has been an important part of the development of norteno music, a cultural cross of Mexican and Texas sounds. C-3.

Ann Landers offers a message from kids to their mothers about smoking. C-2

An annoyed reader complains to Action Line that while she was staying in a \$168-a-day hotel room in Carmel recently, three maids entered her room without permission and used the phone. C-5.

Wealthy Texans in Dallas window-shopped last Friday night along a facsimile of Beverly Hills' Rodeo Drive in a fund-raising event for the Kidney Foundation. C-10.

Sam the 'Dice Doctor' Grafstein has written a book about crapshooting after 57 years at the gambling game. C-6.

Oscar awards picked off 'Dallas' in last week's Nielsen ratings, and helped give ABC a hairline overall lead over CBS. C-14.

Television, C-13.

Entertainment, D-11.

La Peña Quilt, handmade by La Peña volunteers in 1983



La Peña

cultural center

A Bit of Chile in The Heart of Berkeley

By PEARL STEWART

The peasants began building "penas" throughout Chile and Argentina decades ago to serve as social centers, places where the common people could gather for conversation, food and entertainment.

But the penas had another purpose, too. The persons who gathered there often discussed political and economic issues related to the struggles against repression in their countries.

The military coup in Chile in 1973 dispersed Chilean refugees throughout the world and many of them took the concept of the penas with them.

La Pena at 3105 Shattuck Ave. in Berkeley is such a place, but its role, as viewed by the 13-member collective that runs it, is more diverse and far-reaching than that of the original penas.

It has been in operation two years as a cultural center, and, until recently had a restaurant as part of its facilities. Now the nonprofit cultural center is separate from the newly named Cocina de los Andes, the busy Latin-American restaurant adjacent to it.

"We present cultural entertainment mainly from third world performers," explains Bob Steiner, a member of the collective. "They do not have to be political," Steiner says, but most are sympathetic to third world causes.

Steiner says at first the collective had to look for the artists, but "now

most of them call us asking to perform here."

In addition to Latino and African musicians and dancers, blues singers and poets, La Pena presents some purely political and informative programs.

A couple of economists will discuss "The Crisis of World Capitalism and the Case of Chile" on Sunday, Aug. 21, as part of a series of talks on the Chilean situation.

However, most of the events at La Pena combine entertainment with culture and/or politics. An upcoming dance program will be a benefit for Campuses United Against Apartheid and a later program which includes the film, "Attica," will benefit the Committee to Abolish Prison Slavery.

"We try to include a balance of events from different third world groups on our calendar," says Hugo Brenni, another member of the collective, who is also the chef in the Cocina restaurant.

Each month the "La Pena Calendar" is mailed to 4,000 subscribers. It describes each day's events and serves as a newsletter providing information about performers and special programs.

Now that the cultural center and the restaurant are separate, Brenni says, they can offer the center's facilities to community groups for meetings, classes and social gatherings without charge. Each month a different exhibit of ethnic art adorns the walls of the center.

The entertainers who perform at La Pena are reimbursed according to arrangements made between them and the collective. Ticket prices for most events are about \$2.

La Pena had its largest crowd for an evening's entertainment when Los Papines, the first Cuban entertainers to perform in the United States since U.S.-Cuban relations were reestablished, played to a packed house.

La Pena also held a well-attended birthday party for United Farm Workers leader Cesar Chavez, and will celebrate the 77th birthday of activist folksinger Malvina Reynolds Aug. 26.

Although the restaurant is technically separate from the cultural activities at La Pena, Brenni says the collective is eager to maintain the atmosphere it has developed in its two years of operation.

The menu, containing various South American, Mexican and Caribbean dishes, has nothing listed over \$4.50. Most meals are about \$3. Brenni says the reason for this is that there are 11 paid staff and about 80 volunteers (who receive occasional free meals for their services). Members of the collective pitch in to wait on tables and clean up.

One of La Pena's biggest problems, according to Brenni, has been repeated burglaries, forcing the installation of an expensive alarm system. They have not considered moving, he says, because they feel they are established as part of the neighborhood.

OAKLAND TRIBUNE August 17, 1977

orig



—I-G photo

ENTRANCE TO LA PENA UNDER PREPARATION FOR A MURAL PAINTING

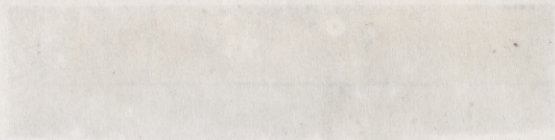
About 50 volunteers keep La Pena operating at low cost, and the original founders, a collective of 11 people, still works closely as volunteers or paid staff.

These workers are rallying to save the center with the fund raising efforts. They are selling raffle tickets at \$1 each for a chance to win one of 45 donated items.

Ticket buyers may, for instance, win two free passes for a year of viewing at the UC Theater, 25 LP records at \$7.98 list price from Leopold Records, two caged finches

from Your Basic Bird, \$25 in cab fares from Taxi Unlimited, three dozen tamales from Mi Rancho Mexican Store, a three pound cheese cake, one sauna from Berkeley Sauna, or a case of Guinness stout from the Starry Plough, La Pena's next-door neighbor.

Contributors can also send checks to La Pena Cultural Center, marked for the building fund, or they can visit the Shattuck Avenue gathering place and leave their offerings in a barrel at the dining room entrance.



2

Poet/Writer/Actress Luisah Teish Performing in the La Peña Production: The Life of Violeta Parra



Cultural Productions Group

The Cultural Productions Group grew out of the need to create La Peña's own programs which would express the reality of life in Latin America through its culture. Latin and North American singers, composers, actors, visual artists, technicians and the La Peña Community Chorus have been working together for about a year developing multi-media programs expressing the cultural resistance to imperialism in Latin America. We have been presenting these programs with organizations in various communities as well as in La Peña. Our foundation is the Nueva Cancion, New Latin American Song, which emerged with the mass movements of the '60s and integrates traditional instruments and rhythms with political commitment.

Our group began its existence with a program on *The Life and Works of Violeta Parra*, a Chilean folklorist and pioneer of the Nueva Cancion. Violeta's lifelong travels to research indigenous music are a major contribution to this song movement. She combines these folk styles with a powerful expression of beauty, hope, struggle and social criticism. Along with her poems and tapestries, they reflect an outpouring of Chilean culture during a period in which the masses were beginning to build strength in pre-Allende Chile.

Performers include the La Peña Community Chorus, the Venceremos group of Chileans from San Jose, small singing groups, soloists, Rafael Manriquez, and Luisa Teish reciting Violeta's poetry and Sojourner Truth's speech, "Ain't I a Woman." A narration and slide show examine the role of women in revolutionary struggles contrasting the situation of double exploitation in Third World countries with women in the United States and women in Socialist countries.

Did They Kill Victor Jara?, the story of Victor through songs, film and photographs, is also the story of the Chilean people building a progressive coalition up to the time of the military coup in 1973. His significance

for Latin America, for the Nueva Cancion, and for us here in La Peña is reflected by his image on the mural on the front of the building.

Since the coup in Chile and the other military regimes, artists of the New Latin American Song, have had to combat state censorship and repression in concentration camps and prisons by camouflaging overt political content. Songs of these origins are included in the *Cultural Resistance* program as well as compositions of artists in exile and traditional songs of Black and Indian peoples, persisting despite many waves of colonial domination. Also presented are works of Daniel Viglietti, Isabel and Angel Parra, Inti-Illimani and the Nueva Trova (the Cuban Song) and an Afro-Cuban ritual dance for OBATALA, the African Creator.

Future programs include an examination of the *Arts in Cuba*, and the *Victory of the Vietnamese People* against US imperialism aided by the mass movement in this country. If you or your organization is interested in sponsoring one of these programs, please contact Marta, Peter, or Rafael at La Peña.



La Peña

RESTAURANTE
Y CENTRO
CULTURAL

Latinoamericano
EN LA TRADICIÓN
de LAS PEÑAS LATINOAMERICANAS

CON PELÍCULAS,
MÚSICA POPULAR,
EXPOSICIONES, TEATRO
Y COMIDA CHILENA,
PERUANA, ARGENTINA,
MEJICANA ETC.

BORGOÑA, SANGRÍA, VAINA
VINO Y CERVEZA.

COMIDAS DESDE \$1.50 HASTA \$3.50

La Peña 3105 Shattuck, BERKELEY

NEAR PRINCE ST.

PHONE

849-2568

HORAS

MARTES	6 PM - 12 PM	TUESDAY
MIÉRCOLES	6 PM - 12 PM	WEDNESDAY
JUEVES	6 PM - 12 PM	THURSDAY
VIERNES	6 PM - 1:00 AM	FRIDAY
SÁBADO	6 PM - 1:00 AM	SATURDAY
DOMINGO	6 PM - 12 PM	SUNDAY
LUNES	CERRADO - CLOSED	MONDAY

DINNERS SERVED UNTIL 10:00 PM.

HOURS

TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY
MONDAY

FRIDAY, SATURDAY 'TIL 12:00 PM.



Allende Widow Asks Chile to Topple Pinochet

By Francisco Garcia

The wife of assassinated President Salvador Allende of Chile issued a call to her people to follow the footsteps of Haiti and the Philippines and overthrow the government of General Augusto Pinochet.

Speaking yesterday at La Pena Cultural Center in Berkeley, Hortensia Allende, 71, said the Pinochet government is opposed by 85 percent of the people.

"All the republican right wing which believes in democracy, all the left and all of the center are against Pinochet," said Allende, who has led the Chilean opposition in exile.

Her husband was assassinated in 1973 in a military coup long rumored to have had CIA backing. During his stormy Marxist presidency, he ordered a number of industries nationalized, including copper mines owned by International Telephone and Telegraph Corp.

Still dynamic and full of courage after 13 years of exile in Mexico, Allende was in Berkeley on a U.S. speaking tour sponsored by the Institute for Policy Studies, a Washington research group. She was allowed a U.S. entry visa in December after more than a year of opposition by the Reagan administration, which claimed her visit would sour American relations with Chile.

"Yesterday Haiti and the Philippines; tomorrow Pinochet" are slogans appearing in demonstrations that are almost a daily staple in Chile, she said.

She said people are becoming increasingly opposed to Pinochet because of the poor economy, human-rights violations and the government's growing isolation from the people.

Owners of the trucking industry, who backed the military with strikes during the 1973 coup, have begun new strikes protesting high fuel prices and the poor economy.

"We believe 1986 will be a very decisive year for the mobilization (against Pinochet)," she said. "I want to live to return. I want to see democracy return to Chile."



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C-6

Friday, August 14, 1981 Tribune/TODAY

La Pena chorus to sing composer's tribute to Robeson

By Doris G. Worsham
Tribune Staff Writer

*Before he did not yet exist.
But his voice was there waiting.
Light was divided from darkness, day from the
night, the earth from the primal waters.
And the voice of Paul Robeson was divided
from the silence.*

"Ode to Paul Robeson" by Chilean poet Pablo Neruda.

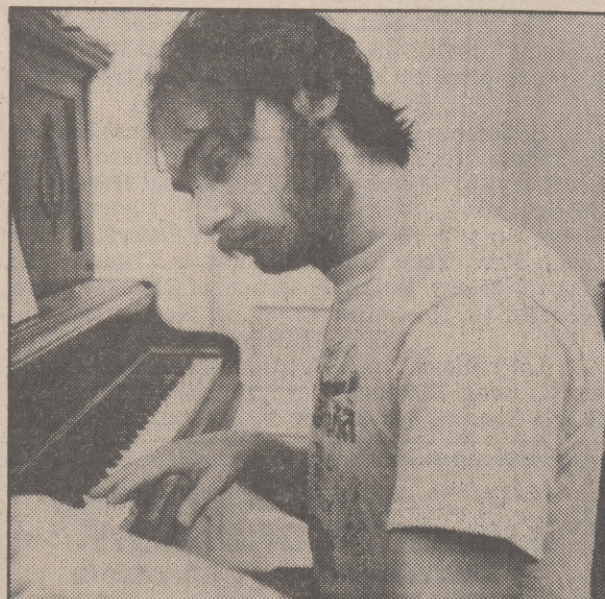
When Oakland composer Peter Adler heard Pablo Neruda's passionate poem, "Ode to Paul Robeson," two years ago, he saw the perfect opportunity to create his own personal statement about the late singer and activist.

"I was familiar with the general role Paul Robeson played in the struggle for dignity and that he was (one of) the first black actors and singers to gain acceptance in the theater world," says the 28-year-old Adler. "I also remember my mother talking about him. She told me that she saw his performance of 'Othello' and came away from the performance in a trance. But when I heard the poem I immediately thought that this could be transformed into a choral piece."

After several years of intensive research, Adler completed the ambitious project last year. The cantata — a musical composition consisting of vocal solos, choruses and instrumental accompaniment — is based on the English translation of the poem written by Neruda, a Chilean poet who won the Nobel Prize for literature in 1971.

Presented earlier this year at La Pena, 3105 Shattuck Ave., Berkeley, the cantata will be performed at the Berkeley cultural center Sunday at 8 p.m. by the La Pena Community Chorus.

The documentary, "Paul Robeson, Tribute to an Artist," narrated by Sidney Poitier, will be



Tribune photo by Bill Knowland

Peter Adler, composer of 'Ode to Paul Robeson.'

shown prior to the performance of the cantata.

The La Pena Community Chorus will also offer excerpts from the cantata at Glide Memorial Church in San Francisco at the 11 a.m. Sunday service.

"I guess that I used the poem because it goes back to my strong need to make a commitment to art that has social relevance to people's lives, particularly people who are oppressed," says the Los Angeles-born Adler, who has worked in a number of jobs at La Pena since 1973.

"I didn't want to develop a slogan," he explains. "I wanted to bridge the gap because I think that art can be esthetically appealing and also speak to certain issues."

A music graduate of San Rafael's Dominion College, Adler has conducted the La Pena Community Chorus for the past three years. He says the cantata is his first major project that expresses his political activism, his musical creativity and his work for Latin American solidarity. Adler has worked in various capacities at La Pena since 1973 and has also served as a volunteer for two years with the Comité Del Barrio, an Oakland community group.

Adler asked his close friend Aurora Levins-Morales to translate the poem and he says he "immersed himself in everything about" Paul Robeson.

For the past two years he "became captivated with Paul Robeson, the artist and what came out came from the guts. I didn't want it to be an intellectual thing — I wanted it to be symbolic."

Interwoven throughout the cantata are songs associated with Robeson's long career, including the Negro spiritual "Jacob's Ladder" and the folk song "Water Boy." Adler also incorporated his own jazz and classical influences as well as Andean folk songs and more contemporary musical styles.

"Ode to Paul Robeson" has a message which speaks to everyone," Adler explains. "It is not only about a great man ... Through Robeson's struggle as a black artist and a political activist we can read a larger history of a struggle of all people."

The 43-minute cantata, according to Adler, is the most "difficult piece of music" attempted by the 30-member La Pena Community Chorus, an

outgrowth of poetry, dance and song programs and Latin American workshops sponsored by the cultural center.

"The chorus is made up of a variety of people from Latin and North Americas," says Sylvia Sherman, La Pena's publicity coordinator. "It offers musical background to the inexperienced as well as the experienced. There are no requirements for the chorus, just an audition for placement of voices."

Los Folkloristas of Mexico



La Peña Cultural Center

A lively place where Latin America meets North America

By Sandy Darlington

WHILE passing by Shattuck and Prince, you've probably noticed the lavish mural in front of La Peña, the Latin American cultural center. La Peña was founded in 1975 by a group of Latin Americans (mostly from Chile) and North Americans who felt that the best way for us to understand each other was to share our cultures.

Through various activities, La Peña presents an amazing array of music, food, drink, art, films, dances, classes and political events that bring people into contact not only with Latin America, but also with Asia, Africa and even the United States. But now, rather than dwell on the history and philosophy of the place, I'd like to concen-

trate on what it feels like to be there, the energy, variety and atmosphere. So let's explore.

We'll start in La Cocina, the bar and restaurant. That's my favorite part because it's a good place to meet people. While we're there, we'll look over the monthly calendar to see what's happening in the Cultural Room and the Community Center.

La Cocina is run by Hugo Brenni, one of the original founders of La Peña, who is quick to point out that it is a Latin American bar and restaurant, and is not limited to Mexican food. The bar is basic beer and wine, Latin style, specializing in sangria and companeros, a delicious sour-on-sour mix of white wine and vermouth with a lemon twist.

The main bartender is Edgardo Onate, a Chilean who

was rescued from the secret police by the intercession of Edward Kennedy and others. "Edgardo," said one of the women at the bar, "is a very charming rogue."

Full dinner and drinks cost around \$10, but you can get by on much less by eating a La Carte, such as the Sopa Marinera (Chilean bouillabaise) or the side orders of empanads, quesadillas and burritos. These are not only good snack foods, but children love them. This is a good place to go with your kids. They'll dine on snacks while you feast on richer and spicier fare.

In the midst of snacking and sipping, you can meet an incredible spectrum of people, such as an instructor in Chicano Studies from Merritt College, a Mexican graphic artist from Channel 14, Spanish TV, a Bolivian drummer, or that fellow with the typical Latin features who turned out to be Tibetan.

There's also free music some nights in La Cocina. Hugo is presenting Peruvian music Thursday nights through February, featuring Nao Ulloa on Quena (Andean flute). The overall feeling is that you're in a good Latin American artist's bar.

Now that we've wine and dine, how about the other events? La Peña puts out a monthly calendar that not only lists but describes coming events. Many are political; others are not. It's easy to tell what's what from the calendar.

On Thursday, Feb. 3, the Harmony Sisters, one of the best women's folk groups in the country, will give a concert. On Saturday nights there's dancing in the Cultural Room, usually salsa or reggae. Since February is Black History month at La Peña, they will present Saturday music from Cuba, Louisiana (Zydeco), Jamaica and Brazil. The dance floor tends to be overcrowded, which is a drawback.

A wide variety of films both cultural and political are shown at La Peña. They make a good supplement to what is available at the Pacific Film Archives.

My favorite events in the Cultural Room last year included the music of Runa Simi, an extremely charming Bolivian group; Daniel Valdez, one of the stars of "Zoot Suit" describing how Teatro Campesino created and performed first the play and then the music; a night of Ska music by the Uptones, a fab band from Berkeley High;



Montclairian/Chris Gilbert

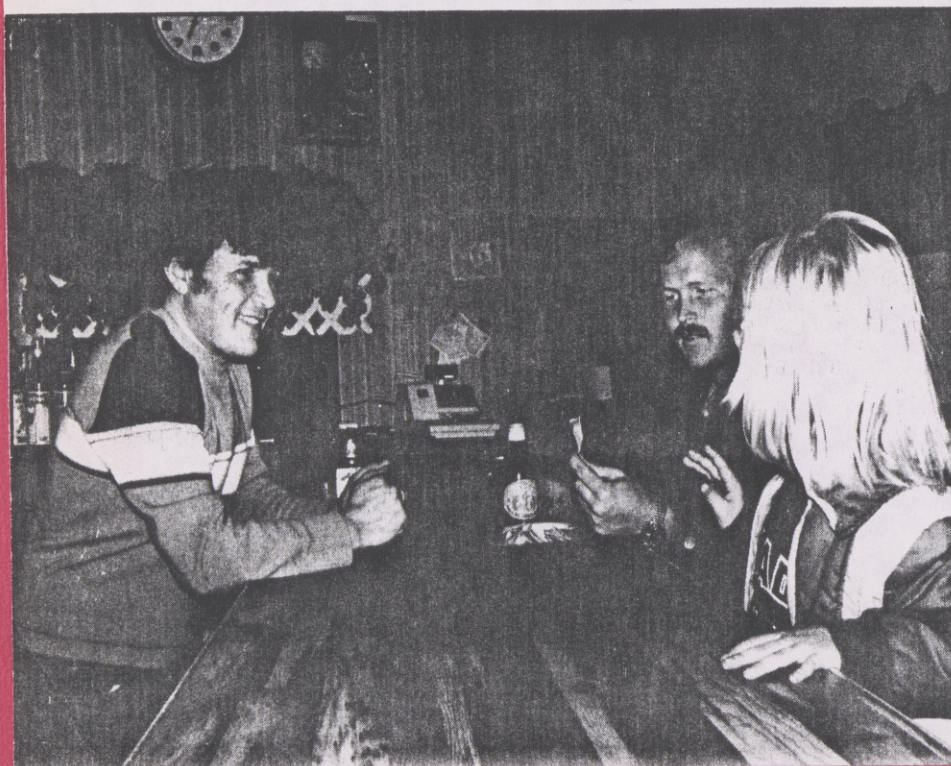
LA PEÑA on Shattuck Avenue is hard to miss with its distinctive three-dimensional mural out front.

and a video tape about the Philippines which I happened upon by accident. All this can be gleaned by watching the Calendar closely to find what you like.

The calendar also lists events at the Community Center next door, which are usually free. In February these will include a night on American Indian women, a report from Central America, Cuba Solidarity Work and Black History. If you are interested in music, you can take lessons at La Peña in conga drums, Quena, classical and beginning guitar.

Free Vista classes are also taught there, in Beginning and Advanced Spanish, and in Racism in America. The new term begins Feb. 1st. If you have one of those yearnings to learn Spanish, this is an easy and enjoyable way to start.

All this adds up to a Latin American beehive simply buzzing with much to see, eat, drink and do. For Further information call La Cocina at 843-0662 or La Peña at 849-2572.



La Peña

CULTURAL SCHOOL

8 WEEK SESSIONS BEGIN OCTOBER 6

BEGINNING CHARRANGO AND SAMBORA WORKSHOP
Mondays
Denis Schmidt and
Fernando Peña, Grupo Raiz
5:30-7:00 pm
The basic rhythms and chords of Andean Music for people with no previous experience or those who want to improve technique. If you want to take a class but don't have an instrument, call us and we will help you get one.

SANTARIA IN AFRO-CUBAN CULTURE
Mondays
Pedro Hidalgo
7:30-8:30 pm
The history of Santaria from Africa to the New World. Its music, ritual and political uses will be presented in this class with slides, tape, and live demonstrations.

LATIN AMERICAN FOLK SONGS
Mondays
Jeanette Norwood, Mariposa
8:15-9:30 pm
Concentrating on songs composed by, sung by, and about women, this class will teach sight reading and voice training using songs ranging from indigenous folklore through nueva canción. Mariposa is a new women's group formed at La Peña to perform Latin American and North American folk music focused toward women.

SALSA DANCING
Tuesdays
Pricilla Regalado
8:30-9:30 pm
Learn to mambo, rumba, che-che, meringue, pachanga. We will do exercises to facilitate movement as well as partner dancing.

PERFORMING ARTS WORKSHOP
Thursdays
Louise Tolak
8:00-9:00 pm
This class will take up dance, drama and dramatic reading with the goal of participating in the La Peña Chorus Show in December and January. For people 8-50. No previous experience necessary. Emphasis on overcoming stagefright. Class will include basic acting techniques, improvisation, and a multi-cultural approach to dance, focusing on dance movements from West Africa, Brazil and Cuba.

QUEMA WORKSHOP
Fridays
Osque, Grupo Raiz
8:00-9:00 pm
The music of the Andes as played on the Quena. If you want to take this class but don't have a quena, let us know and we will help you get one.

MURAL WORKSHOP
Saturdays
Osque Newman
10:00-12:00 pm
A practical hands on workshop in the group painting of large, socially significant pictures. Some talk with slides about the history and contemporary practice of mural painting followed by exercises to loosen us up and get us over the "I can't draw" syndrome, then on to the actual work on a mural size backdrop to be used in La Peña cultural productions. No previous experience in painting required.

ADVANCED GUITAR WORKSHOP
Mondays
Rafael Menríquez, Grupo Raiz
8:30-9:30 pm
A guitar workshop in the rhythms and music of Chile, Argentina, Brazil, Venezuela, and Bolivia. For people who are already familiar with basic chords and barre chords. Bring your guitar to the first class.

AFRICAN MUSIC: IN AFRICA AND THE AMERICAS
Mondays
Erle Joshua
7:00-8:15 pm
This course will deal with various aspects of the history of African music in Africa and subsequently in the Caribbean and the Americas including the U.S. South. Class will include tapes, slides and live demonstrations.

CAPOEIRA (Brazilian Martial Arts)
Tuesdays
Sire Almeida
(Master Acordion)
8:30- 9:30
Capoeira is a rhythmic mixture of dance, gymnastics and martial arts created centuries ago by Africans in Brazil. The instructor is master acordion, 3 times Brazilian national champion and president of the World Capoeira Association. The course includes the history of Capoeira and the theory and practice of its movements.

INTERMEDIATE GUITAR WORKSHOP
Wednesdays
Ellen Moore, Grupo Raiz
8:00-9:00 pm
A workshop in Latin American and North American guitar styles for people who have already mastered basic chords, using songs by political folk singers in Spanish and English. Bring your guitar to the first class.

RADICAL POETRY AND PROSE: A Reading and Writing Workshop
Fridays
Aurora Morales Levine
7:30-9:30 pm
We will present readings from all over the world and from the radical tradition of the U.S. including the Black liberation and feminist movements. Selections from: Benedetti, Guillen, Le Seour, O'Casey, Jordan, Brecht, Nerude, Hiktmet and others. Using what we learn from the readings we will write and examine our writings together, aiming at a style that is moving and articulate. You don't have to write to take the class.

STEEL DRUMS
Saturdays
Donnie Kaufman
10:00-11:30 am
Steel drums finely tuned and handcrafted from 55-gallon oil barrels were invented in Trinidad 35 years ago. This class teaches the Afro-Caribbean rhythms and melodies of Salsa and cypso as well as arrangements of jazz, classical and popular music. No previous musical experience necessary.

STEEL DRUMS
Saturdays
Donnie Kaufman
12 noon-1:30
FREE CLASS for 8-13 year olds.

LA PEÑA CULTURAL SCHOOL
3105 Shattuck Avenue
Berkeley, CA 94705

Made possible in part by a grant
from N.E.A.

If you want to take one of these classes, fill out the form and mail or bring it to La Peña with a check or money order for \$20 made out to La Peña.

If you cannot afford \$20, call us.

NAME _____

ADDRESS _____

PHONE _____

CLASS YOU WANT TO TAKE: _____

Bonnie Lockhart and the Children's Chorus





JULY 1985

Bay Area groups challenge U.S. stands on Central America

Continued from Page 1A

Committee on El Salvador and Central America of Santa Clara County has 110 dues-paying members, and the Nicaragua Information Center in Berkeley, funded in part by the University of California, publishes a magazine mailed to 500 subscribers.

A Lantos assistant said the congressman has "frequent and regular contact" with "solidarity" groups who have "played a role in formulating his views."

A Zschau assistant said the congressman receives "hundreds" of letters opposing Reagan's policies. He could not recall a single one in favor.

Some of the groups have used tactics reminiscent of the Vietnam protest era. In February, students at the University of California at Berkeley — most of them members of the CISPES-affiliated Students Against Intervention in El Salvador or SAINTES — shouted down U.N. Ambassador Jeane Kirkpatrick in an incident that drew national attention.

Campaigning

But most of the groups' activities have been far less public — mailing newsletters, sponsoring speakers and organizing mail and telephone campaigns to legislators.

Last fall, for example, 75 activists from a Palo Alto group, the Stanford Central American Action Network, campaigned vigorously for Lantos. The campaigning, the activists hope, will help keep Lantos voting against Reagan policy.

"If he doesn't... we're going to be fairly upset," said Brad Barham, a SCAAN lobbyist. "We walked the streets for that guy."

There are several theories on why the Bay Area has so many groups actively opposed to administration policy in Central America.

Some people point to the high number of Central American refugees here — more than 250,000 Salvadorans alone, according to the Salvadoran consulate in San Francisco.

Others point to Latin American studies programs at area universities. Membership often swells when Central America is in the news, organizers say.

A diverse group

Whatever the reason, Bay Area "solidarity workers" are diverse, ranging from a clinical psychologist who holds twice-monthly meetings in her Berkeley living room to a San Jose bus driver who says recessionary times call for opposition to any further military expenditures.

Michelle Ritterman, a 36-year-old clinical psychologist, became interested in U.S. Central America policy because of reports of extraordinary hysterical symptoms — "instant nervous breakdowns," she called them — suffered by victims of El Salvador's civil war.

She formed a group of about 35 doctors and other medical professionals — most older than 30 — who are devoting themselves to raising funds and doing further research on refugees' psychologi-

cal problems.

Al Weinrub, 39, a San Jose bus driver and chairman of the Labor Committee on El Salvador and Central America of Santa Clara County, is a veteran of the Vietnam War protests.

'Costing too much'

But he said today's workers have been quicker to organize against administration foreign policy "because there's a clear material basis" to do so. In recessionary times, he said, U.S.-sponsored military buildup in the region "is simply costing too much."

Other opponents of Reagan policy say they are influenced by personal experiences in Central America.

Paul Chin, 35, an organizer of events at La Pena, a Berkeley cultural and political center, said his travels in Central America in the early 1970s made him aware that, as a U.S. taxpayer, he was backing inhumane governments there.

And the Catholic Church has played no small part in helping opposition groups. Jo Tucker, 35, a salaried staff worker for the San Francisco Archdiocese Commission on Social Justice, has spent much of her work time planning marches and vigils commemorating assassinated Archbishop Oscar Romero of El Salvador.

What have made the groups more influential are the close ties that national organizations have maintained with their local affiliates, providing information that is used by the local groups to pressure their legislators directly.

"I see evidence of much more effective networking," said Gerald Warburg, a legislative aide to Sen. Alan Cranston, D-Calif. "There's a quick ability to communicate from grass-roots groups to the national level, and vice versa."

Warburg said Cranston makes special use of a national group called the Washington Office on Latin America, which provides information both for legislators and for the newsletters of several Bay Area groups.

The national, church-oriented group has "both deepened (Cranston's) commitment and given him ammunition" for his arguments, Warburg said.

Groups such as WOLA "have a substantial influence... because of their contacts," said Rep. George Miller, D-Contra Costa, who once was told by the FBI not to go to El Salvador because his life would be in danger. "Many have more information than the State Department has or is prepared to give."

Swapping research

Information is also traded between concerned groups and friendly legislators.

"We regularly send (SCAAN) copies of State Department transcripts and related documents they don't have access to," said Brian Rosman, a top aide to Lantos.

In turn, the local groups provide research or first-hand reports from travelers to Central America, Rosman added. Recently, for example, one Palo Alto group set up a meeting for Lantos with a priest from Guatemala.

Clearly not all of California's lawmakers have been swayed by solidarity groups. Freshman Sen. Pete Wilson, a Republican, remains a strong backer of Reagan's policies in Central America, according to his press secretary, Otto Bos.

But even Wilson is not forgotten by opponents of the president's policies. The senator receives close to 100 letters a day on Central America, nearly all of which are opposed to administration policy, Bos said.

San Jose Mercury
April, 1983

La Pena — a unique cultural center

La Pena Cultural Center in Berkeley, a non-profit center located near the Ashby BART station, celebrated its 8th birthday this June — eight years of bringing music, dance, and theater from all over the world to the Bay Area and eight years of hosting multicultural performances by local groups and artists. Perhaps you've visited La Pena to see a film, concert, or dance. Or perhaps you've eaten the food of Central and South America at La Cocina Restaurant, adjacent to the Cultural Room. You've probably seen La Pena's monthly calendar, which is distributed at various Bay Area locations. Browsing through this calendar, you can get a good idea of the broad range of cultural events that take place there.

During the last year alone, La Pena presented performances by Roy Brown and Pepe Sanchez from Puerto Rico, Ana Gilda Leon from Venezuela, Teatro Escambray and Virulo from Cuba, Roy Baily from England, Xavier Ribalta from Spain, the Jouvay Folk Performing Company from Trinidad, Dumi and the

Minanz Marimba Band from Zimbabwe, the Tukak Eskimo Theater from Alaska, and many other artists from around the world.

Local artists, musicians and community organizations have also produced their own programming at La Pena. The last 12 months have seen a Yoruba naming ceremony for a neighborhood child, American Indian performances, a festival on the influence of African music on Latin America, Moroccan music and dance, Asian women's poetry reading, and a special low rider show and dance. La Pena also sponsored a Passover Seder attended by 400 people, featuring music from Eastern Europe and a Hagadah ceremony written by a Puerto Rican Jewish poet. In addition, the Cultural Room's walls are a gallery with monthly shows exhibiting the work of local artists and craftspeople.

La Pena was founded in 1975 by a group of Chileans in exile from the military dictatorship in their country. Traditionally, "Penas" were community

gathering places for the indigenous populations of southern Chile and Argentina. Today, penas flourish in spite of repression in the Andean regions of South America. Berkeley's pena is run cooperatively with a multicultural, bilingual staff of six and about 40 volunteers. La Pena has always relied on the dedication and hard work of its volunteers. It could not function without them. Decisions are made by the staff in weekly programming and administration meetings and by volunteers in monthly work team discussions. Bimonthly Pena-wide meetings allow for overall programming discussions as well as congenial social gatherings.

Despite state and federal cutbacks, La Pena has stayed afloat and grown because of broadly based community support (and the thousands of people who make small donations each year). Admission to programs remains at "popular prices." Approximately 70% of the income from La Pena's door from programs goes to the performers. This means that after 8 years, La Pena has brought nearly one million dollars to Bay Area performers. La Pena's income covers only one third of its \$110,000 budget. The rest comes from donations (about 20% of income), public and private foundations (including small grants this

**Grupo Raiz and the
Wall Flower Order
Dance Collective will
be in concert for La
Pena on Friday and
Saturday, September
16 and 17, at the
Florence Schwimley
Theater in Berkeley.**



year from the California Arts Council, National Endowment for the Arts, and the Zellerbach, Irvine, Vanguard, Third World and National Community Foundations), and special fundraising events.

The highlight of these special fundraising events is the annual concert given by La Pena's resident folkloric ensemble, Grupo Raiz. This year they will be performing with their touring sister group, the Wallflower Order Dance Collective. Both groups are just back from a summer of rave reviews in Europe. The two groups will present their new show "Vamos a Andar" (Let's Get Going) in a benefit for La Pena on Friday and Saturday evenings, September 16 and 17, at the Florence Schwimley Little Theater on the Berkeley High Campus. Tickets are on a sliding scale from \$6 to \$20 and can be purchased at La Pena or by mail (Send a stamped, self addressed envelope and a check to La Pena, 3105 Shattuck Ave., Berkeley 94705).

La Pena's office and Resource Center are open weekdays from 1 to 6 p.m. During these hours visitors are welcome to browse through the extensive collection of Latin American books, periodicals, and records, buy tickets for special upcoming performances (such as the Grupo Raiz/Wallflower concert) or add their names to the mailing list (a subscription to the calendar of events is just \$1 per year). For information at any time of day about upcoming events, call 849-2568.



An un-Thanksgiving

About 200 people attended yesterday's seventh un-Thanksgiving, sponsored by the American Indian Movement, at La Pena cultural center in Berkeley. The potluck included traditional turkeys, dressing and trimmings but carried a non-traditional theme. Bill Wahpewah, of the International Indian Treaty

Council, said the Indians who attended the first Thanksgiving were traitors who sold out their own people, many of whom were killed by the Pilgrims. In a San Francisco tradition, St. Anthony Dining Room fed the hungry. It took seven hours, 330 turkeys and 700 pies to feed the hundreds in the Tenderloin.

2 cultural centers help Latin artists work and grow

The pounding of nails provides the background percussion at the Mission Cultural Center in San Francisco this day as workmen install a new sprinkler system — a normally simple project that has taken five long years because of financial problems and municipal red tape.

The three-story building, once a department store, has been serving for seven years as a place to work and grow for musicians, artists, playwrights, dancers, poets and others who otherwise would have no other place to create.

This haven for artistic underdogs is provided largely through San Francisco City Hall's Neighborhood Arts Program, which funds Mission Cultural and three other centers through public and private contributions.

With the new sprinkler system to satisfy fire department regulations, the center will now be able to give "house" artists a place to perform for the public.

Finding a place to rehearse is the first step for any new group. And, in lending physical space, as well as spiritual support, the center has helped to develop some of the finest ethnic talent in the Bay Area, including Orquesta Batachanga; the Filipino dance company Kullintang; Asian ballerina Alleluia Panis and her dance company; Bira Almeida, a noted instructor in the Afro-Brazilian martial art form known as Capoeira; "The Magic Hands of Benny," a Brazilian dance troupe featuring percussionist Benny Duarte; and many others.

Francisco Mayer, a 37-year-old native of Mexico who serves as Mission Cultural's promotion manager, is proud of the facility's contribution.

See CENTERS, Page C-3

Centers

Continued from Page C-1

"If the cultural center didn't exist," he says, "there would be a large gap left within the Third World performing arts community. There is nowhere else in Northern California that has our services and facilities."

The center is open to *anyone* willing to contribute time and services in exchange for space. It has a built-in stage, a professional production staff, an elaborate graphics department (headed by noted Chilean artist Rene Castro) and a museum-type art gallery.

In the Eastbay, the nexus of Latin music is La Peña Cultural Center in Berkeley, which first opened its doors eight years ago. In the years hence, La Peña has become such a local institution that the city of Berkeley annually declares June 7 as "La Peña Day."

Ninety percent of the visiting artists from Central and South America play here, many of whom perform the "new Latin song," a forum that mixes politics and poetry with the traditional musics of Latin America.

Grupo Raiz, the political-message musical group from Chile, now makes La Peña its home base. Other prominent purveyors of the "new Latin song" (nueva canción) who have played here include Osbaldo Torres from Chile, Gavino



The Mission Cultural Center in San Francisco.

Palomares of Mexico, and Sara Gonzalez, the feminist singer from Cuba.

La Peña also helps give exposure to local Latin artists.

"La Peña can provide them with a gig," says administrative assistant Quique Cruz, "with P.A., stage, lighting, the whole thing. La Peña is a pretty good place to start."

Locally based groups who have played La Peña include Orquesta Batachanga, Los Peludos (a San Francisco-based mariachi band), Batucaje and Corpo Santo.

La Peña, however, is more than a music hall. It's also a place where more than 150 local groups and organizations hold meetings and stage events to espouse their causes —

which can range from progressive political viewpoints on Latin American politics to documentaries on the bamboo industry in Nicaragua.

La Peña is run by a collective of eight individuals and is staffed by dozens of paid employees and volunteers. It is funded mainly through proceeds from its shows, private donations and grants from the California Arts Council and the National Endowment for the Arts.

"The 'pena' concept — where people can get together and discuss politics or hold shows — was brought up from Chile," explains Cruz. "And our center is the only place of its type in the United States."

— George Estrada

The kind of party he really enjoys

By Raul Ramirez

It took only a brief glance at Cesar Chavez to know he was having the kind of birthday party and present he appreciated.

Chavez' 50th birthday is tomorrow and it was celebrated in a low-key way last night at La Pera Cultural Center and Restaurant in Berkeley.

There were no long speeches or toasts. Instead, a string of performers sang and danced to Mexican folk themes and extolled the righteousness of social struggle, unions, strikes, justice and various kinds of revolutions.

Chavez beamed through it all, pausing to greet friends and old partners from his three decades in the forefront of fighting for a better life for America's farm workers.

The 400 tickets available for the occasion (at \$5 for students and the unemployed and \$10 for those with jobs) sold out quickly, and many without tickets were turned away at the center's entrance last night.

The proceeds were the kind of birthday present Chavez appreciates — a donation to the Migrant Legal Services project at the University of California's Boalt Hall in Berkeley.

"It's a good party with good people and a good cause," he smiled while picking at his Mexican-style dinner of refried beans, rice, and vegetables.

Above a stage nearby, a huge red and white banner proclaimed: "Feliz Cumpleanos, Cesar — Si Se Puede" (Happy birthday Cesar, Yes, We Can) — the United Farm Workers' unofficial motto. UFW flags and political posters proclaiming various Third World causes decorated the room.



CESAR CHAVEZ
50 years old tomorrow

The large hall that houses the cultural center, and two adjoining rooms housing a bar and restaurant, were jammed with old and new friends:

There were activist lawyers from San Francisco and farm students from Berkeley, UFW workers from Salinas and Delano and union sympathizers from all over the Bay Area. Old friends from the union's countless marches, boycotts, pickets and strikes met and exchanged hugs and complicated handshakes.

Their gathering came at a crucial time for the union that Chavez led to creation and growth over his years as a field worker, maverick union leader and guide of hundreds of thousands of farm workers in the United States.

A jurisdictional agreement recently signed by Chavez with his once archrival, the Teamsters Union, has cleared the way for the

UFW to complete its organizing of California's Farm workers.

"This is as hopeful a time as the union has ever had," said Roberto Perez, a student who has participated in union boycotts and other activities for more than five years.

"Already there are thousands and thousands of farm workers who are making a decent living —

and Cesar Chavez is the man who has made much of that possible," he said. "That's why I think most of these people are here tonight. He is a beautiful person and a man who has inspired us to be better people."

And for his next 50 years? Chavez smiles broadly and says softly: "There is so much more work to be done. We'll need that long and much more time."

S.F. CHRONICLE MARCH 30

A Rousing Birthday Party For Chavez

More than 400 revelers gathered last night to celebrate the 50th birthday of United Farm Workers leader Cesar Chavez at La Pena, a restaurant, bar and cultural center in Berkeley.

The celebrants, who paid a \$5 to \$10 door charge, ate enchiladas, listened to a mariachi band, watched a performance by the Ballet Folklorico Mexicana, and paid a rousing birthday tribute to the union leader.

Chavez praised the partygoers for showing "a lot of spirit," and said he felt "pretty good" on the occasion of his 50th.

Asked what he thought he would be doing ten years from now, Chavez responded, "Probably the same thing: fighting."

The party was also a benefit for Migrant Legal Services, an organization separate from the UFW that sends law students to do legal work as interns for farmworkers.

ATAHUALPA YUPANQUI



THE MAN,
THE GUITAR,
THE POETRY,
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UC BERKELEY CAMPUS

Tickets: \$10 advance; \$12 at the door; \$8 seniors, handicapped, kids under 12 yrs. Tickets available at Bookworks, 2848 Mission, SF; Old Mole Bookstore, 1942 University, Berkeley; La Peña Cultural Center, 3105 Shattuck, Berkeley M-F, 1-6 PM.

For more information and free childcare (by reservation until 11/4) call 849-2568.

Co-sponsored by La Peña & Nicaragua Information Center.



By Bill Knowland/The Tribune

More than 500 yesterday attended a potluck at La Pena in Berkeley, sponsored by American Indians.

A potluck 'un-Thanksgiving' held

By Will Jones
The Tribune

BERKELEY — Shortly after the Pilgrims harvested their crops in the fall of 1621, they celebrated for three days.

That was generally acknowledged as the first Thanksgiving in this country, although it was not proclaimed a national holiday until 242 years later, when President Abraham Lincoln set aside the last Thursday in November "as a day of thanksgiving and praise to our beneficent Father."

Americans are still feasting and giving thanks, but many American Indians today say they have very little to rejoice about.

So yesterday, they held their 7th annual "un-Thanksgiving" to educate Americans about the myths of Native Americans and their plight today.

Various ethnic groups chipped in with their favorite dishes and joined the Native Americans for their untraditional feast — a potluck dinner at La Pena Center on Shattuck Avenue for about 500 people.

Bill Wahpepah of the International Indian Treaty Council said there were fewer Native Americans than other ethnic groups at the dinner, which lasted from 4 p.m. to around 10 p.m.

He said former American Indian Movement leader Dennis Banks started the tradition of the "un-Thanksgiving" dinner seven years ago as a way to bring together people who support the Indian movement.

"Thanksgiving is the day the Pilgrims celebrated their good fortunes after coming to our land," said Tawna Sanchez. "We helped them (harvest their crops) and they repaid us by taking our land."

"The colonists slaughtered 800 of our people and then they turned around to give thanks," said Wahpepah. "They made the assumption that they had discovered a New World, but it was not new to us."

Native Americans are still suffering today, he added.

"We have the highest unemployment and suicide rates, and we are losing 45,000 acres of our land each year to the government and private businesses.

"We want to raise the consciousness of America about Native Americans," Wahpepah said. "American children deserve to know more about us than they are getting from the history books."

He noted that during the recent presidential campaign,

President Reagan often asked if Americans are better off now than they were when he first took office four years ago.

"No one ever asked us that question," Wahpepah said.

When asked that question by a reporter, he replied that Native Americans are better off, not financially but in spirit, because the present administration has raised the consciousness of America about many of the problems Indians have complained about for years.

"There is more restriction on civil liberties; our water is being contaminated by pollution, and there is an intrusion on our mineral rights," he said.

Native American Paul Mitchell said that although this is a wealthy country, American Indians don't share in the riches.

"We are the first Americans, but the last served," said Mitchell, an unemployed welder. "Foreigners who come to this country are treated better than we are."

He said the traditional Thanksgiving is "just a show, like Christmas and the Fourth of July. There is no concern for Native Americans." Earlier yesterday, more than 200 people held a ceremony on Alcatraz Island, which was occupied 15 years ago by about 600 Native Americans who claimed that island actually belonged to them.

Wahpepah said the ethnic mixed group at Alcatraz to commemorate the anniversary of the occup



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THE DAILY CALIFORNIAN

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BERKELEY, CALIFORNIA

City Beat

THE DAILY CALIFORNIAN

La Peña celebrates 9th birthday

By RICARDO FOUSTER

Berkeley's La Peña Cultural Center will celebrate its ninth anniversary this Saturday, but perhaps more importantly, it will cel-

lebrate its survival of another year of economic constraints that have plagued the center since its founding in 1975.

Originally designed as a center of information for Chilean and Argentinian exiles, La Peña has evolved into a major multi-cultural sanctuary for Bay Area resi-

dents. The center provides an array of cultural activities that attempt to bring Third World issues to the local community.

Activities sponsored by La Peña include music, dance, theater, po-

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Even though La Peña has established itself as a major cultural and political center in the Bay Area, it is constantly hampered by severe financial problems.

"We normally operate with a \$2,000 monthly deficit," said Paul Chin, an eight-year staff member of La Peña. Chin cited Reaganomics as La Peña's major nemesis. The federal government cut 30 percent of the cultural center's budget in 1981 when it removed its Comprehensive Employment and Training Act (CETA) funds.

La Peña's operating funds now come from private donations, its own programs and outside fundraisers. A paid staff of five and a volunteer staff of about 35 now operate La Peña.

The restaurant inside La Peña, called La Cocina, although run separately from the cultural center, is another source of support for the center.

"We just break even — that is we make enough to make the mortgage payment on the building," said Hugo Brenni, one of the

SEE PAGE 13

La Peña

FROM PAGE 2

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According to Brenni the community gives support, but La Peña needs even more. In the future La Peña hopes to have special events and fund raising activities in order to alleviate some of the financial strain.

This month's events at La Peña include a Brazilian film festival and a covert action workshop which traces CIA action in Latin America.

This Saturday's festivities will include children's games, craft booths by various community organizations and plenty of live music. The party will begin at 4:00 p.m. According to Mayor Gus Newport this Saturday has been officially declared "La Peña Day."



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EYE OF THE BEHOLDER

THIS IS HENRY HALL'S FIRST YEAR AS SANTA. A SIX-FOOT, 204-pound Vietnam vet, he says one reason he became a Santa was that "it's something else to put on my resume." But more importantly, "I'm great with children," says Hall, who used to work in a day-care center. He says getting a job as a black Santa Claus is just like trying to get any kind of job. "Adults sometimes take skin color into consideration in the job market," he says. "The children don't seem to notice. If a child has not been taught prejudice, it doesn't seem to matter if my eyes aren't blue."

FAR-FLUNG SANTA

"USUALLY WE HAVE A CHILEAN SANTA," SAYS PAUL CHIN, director of La Pena Cultural Center in Berkeley. "We wanted our kids to know that Santas are not always from Chile." So this year Chin will wear the Santa Claus outfit at tonight's annual holiday party at the cultural center. "One of the most depressing things about growing up as a Chinese-American was that all my heroes were Anglos," says Chin. "It's important for kids to realize Santa Claus is just a concept, a symbol of sharing and community." And to prove his point, Chin declares that next year at La Pena, "Santa Claus will be a woman."



1 M 77% 89.8



SAINT CHUTZPAH

CAPTAIN CHUTZPAH, otherwise known as Hyim Goldstein, might be the world's only Orthodox Jewish Santa. Most of the year Goldstein runs around in a blue and red super-hero's outfit delivering Chutzpah-grams. But this year you can catch him at Macy's, complete with white beard and red suit. Since he keeps the Sabbath, he's not there on Friday evenings or Saturdays. "I figure being Santa is exactly the opposite of being one of those crazy people who drop bombs on other people," says Goldstein. "I like making people laugh."



Coioop News

The Bay Area Consumer Weekly

Cooperative Cafe At La Peña

By Mal Singer

On Saturday, February 2, a new restaurant will open at 3105 Shattuck Ave. in Berkeley, a restaurant that we in the cooperative community should rally around. For Cafe Violeta, as the new eatery will be called, is part of La Peña, the community center that has added so much to our cultural and political lives for the last decade.

The restaurant, like La Peña, will be a community resource. It will sponsor benefit dinners and raise funds for community organizations and international causes. It will also be a source of financial stability for La Peña, which has constantly struggled to keep its doors open. La Peña needs our support so that it may continue to present concerts, films, forums, and children's programs while attracting international folk artists and musicians to the Bay Area.

During January the old restaurant space has been closed for a complete remodeling job. Over 50 people from the community have been helping with the project by raising funds, donating services, and working on planning committees. Although it has a small paid staff, La Peña operates in a cooperative fashion,
more page 11

Cafe Violeta

from page 1

drawing on grassroots community support and volunteer help. The remodeling is being financed by donations and loans from people who support the center, and all labor is being donated as well. On January 22, the Berkeley City Council granted the project a \$5,000 loan.

People who ate at the old restaurant will barely recognize the new space. The front wall of the first room of the restaurant is being torn out and replaced by a greenhouse type structure to let in light and air. The bar, food services, and entrance are being rearranged and rebuilt. The bathrooms are being remodeled to make them wheelchair accessible. A restaurant stage will be built to accommodate a free dinner hour cultural program.

Cafe Violeta will offer a selection of low cost appetizers including empanadas, nachos, raw veggies with dips, guacamole, ceviche, pupusas, chips and salsa. Two or three moderately priced specials will be served each night, taken from a list of seafood enchiladas, chicken tostadas, paella, zucchini or chile verde quiche, pastel de choclo, carnitas, and arroz con pollo, each with rice, beans and salad. Two soups, one vegetarian and one meat-based, will be available each night. Salads will be made each afternoon just before opening, containing fresh seasonal fruits and vegetables, nuts, grains, or cheese.

For dessert Cafe Violeta will offer home made ice cream in flavors like Mocha Matagalpa, Aztec Chocolate, Cuba Libre, and Pina Colada, as well as Mexican pastries, lemon or chocolate mousse, Black Forest cake, truffles and more. And for the first time at La Peña, there will be an espresso machine to go along with fresh brewed coffee, herbal teas, and a variety of beers. Cafe Violeta will be a self-service restaurant to help keep the prices down.

Can't wait to sample the food? Then plan on attending the opening of Cafe Violeta on Saturday, February 2. The gala first night dinner program, from 6 to 9:30 p.m., will include on stage for no extra charge the Latin American music of Rafael Manriquez, Jose-Luis Orozco, Claudia Gomez, Joyce Cooling and Steve Fogel and the Eastern European a capella women's chorus, Kitka. Starting at 9:30 p.m. in the adjacent cultural room will be a benefit dance for KPFA featuring the West African highlife music of Hedzoleh Soundz.

Cafe Violeta is named after Violeta Parra, the popular Chilean poet, folk singer, self-taught musician and composer, tapestry maker, painter and master cook (famous for her empanadas and sapaipilla). In 1966 Violeta Parra installed a large circus tent outside Santiago where she cooked all day and performed in the evening. It was at this time that the Chilean New Song Movement grew and flourished alongside the political struggle of the late '60s and early '70s. Today in Chile, Violeta Parra is a symbol of the people's movement against the dictatorship.

La Peña Cultural Center was founded in 1975 in

Berkeley by Chileans who left their country after the overthrow of Salvador Allende. La Peña has represented ever since the struggles of Chileans, Latin Americans, and Third World people from all over the globe who seek genuine justice and democracy for their peoples. Supporting the work of La Peña is a just cause. Come celebrate that work, and enjoy the culture and food of Latin America. Cafe Violeta will be open every night of the week except Monday beginning at 6 p.m.

1/28/85



Critic's Choice

ILLAPU

★ Eric Maluenda and the five Marquez brothers first formed the musical group, Illapu, in 1971, at the height of a cultural renaissance made possible in their native Chile by the popularly elected president Salvador Allende. Born and raised in Antofagasta, a city in the northern Chilean Andes near the Peruvian and Bolivian borders, the members of Illapu quickly gained a reputation in Chile for their technical virtuosity and their impassioned performances. As the political climate in Chile changed, so did Illapu's fortune. They remained in Chile after the 1973 military coup, but Pinochet's dictatorship cut them off from press access and recording and performing contracts. In October, 1981, upon return from an international tour, they were denied entrance to their homeland for allegedly engaging in "a campaign to slander the Chilean government abroad." Since then Illapu has worked out of Paris, enjoying widespread reputation in South America and Europe as pioneers of the New Chilean songs as well as revivers of centuries old Andean musical traditions. All six members play a variety of Pre-Columbian wind and percussion instruments, guitars, and charangos, and their pitch-perfect harmonies resound with a vitality rarely heard. Their performance this Sunday at Wheeler Auditorium marks their US debut concert and will be their only Bay Area performance before embarking on their second Canadian tour. Illapu means "lightning bolt" in the Indian language of the South American highlands, and this group strikes through to the heart with their timeless music. At 8 p.m. Sunday at Wheeler Auditorium, UC Berkeley.

—Melissa Milton

EATING OUT

Dining Well and Fighting Repression in Berkeley

BY STAN SESSER

At the end of a column a few weeks ago, I complained about waiters increasingly acting like robots — delivering a canned spiel about the food and responding to every request in the most formal way possible.

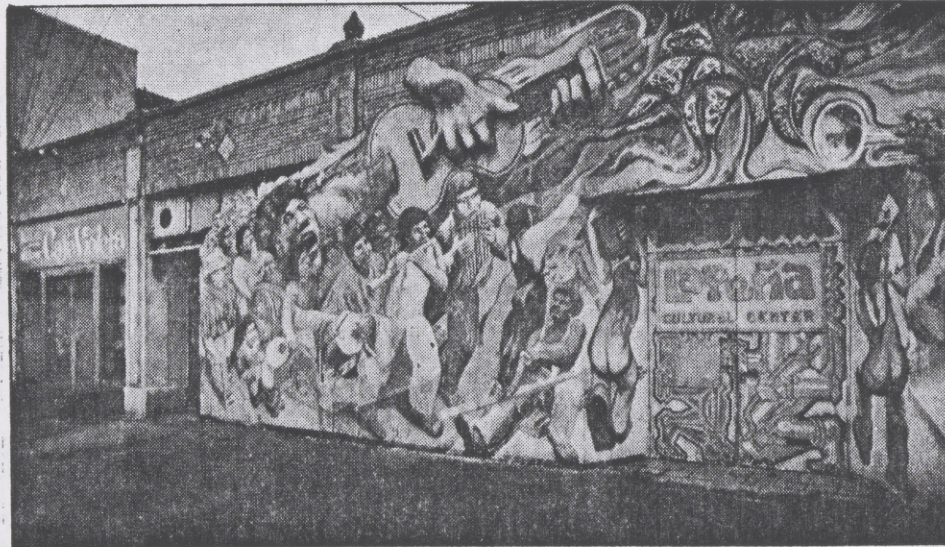
The particular event that occasioned this was a dinner in a little restaurant in downtown Berkeley called Cafe Pastoral. There's nothing at all pretentious about the decor of this place, prices are relatively low, yet the waiter was so formal he did everything but click his heels.

"Come off it, man," I kept thinking. "This is Berkeley." And then I realized that Yuppification respects no city boundaries. The days of the irreverent, sometimes funny, sometimes politicized Berkeley waiter might be as much a distant memory as the days when you could walk a block in the city without seeing a franchised cookie store.

So it's with the greatest pleasure this week that I get to write about a *real* Berkeley restaurant, one where you can fight repression and eat good food at the same time — combining under one roof two venerable Berkeley traditions.

Its name is Cafe Violeta of the La Pena Cultural Center. La Pena, which has been around for years, is the home of all sorts of cultural events, under the general theme of opposing right-wing dictatorships, particularly in Latin America. Violeta is named after Violeta Parra, a Chilean poet, folk singer and cook, who, according to a biographical blurb, sounds like the South American version of Joan Baez.

So for Berkeley it's all politically correct, but you won't be thinking politics after you start eating. Only a month old, Cafe Violeta is



Great Latin American food at La Pena Cultural Center's cafe

BY MIKE MALONEY

already doing some of the most interesting Latin American cooking in the Bay Area. And my guess is that it has nowhere to go but up after the kinks get worked out.

To my mind, Latin American food is almost universally marred by a disregard for vegetables and indifference to freshness. I remember spending a week in Guatemala, the only country I've been to where I've totally failed to find a decent meal. Wonderful fruits and vegetables were being virtually given away in Indian markets, but they never appeared in restaurants. All you could order was the national dish: gristle with rice and beans.

At Violeta, however, vegetables of impeccable freshness are incorporated into everything. You find chopped up vegetables in many sauces, in a very tasty seafood chowder, on a remarkable vegetarian tostada. The dinner salad, with lettuce,

carrots, broccoli and cauliflower in a superb homemade dressing, including sesame seeds, is one of the best around. Even the rice, although too gummy for my taste, contains bits of vegetables.

Violeta's menu, which changes frequently, presents a gastronomic tour of Latin America. There are some very familiar dishes, like ceviche, black bean soup and cheese enchiladas, and other things I've never heard of, like Salvadoran pupusa. This is a sort of meat version of a quesadilla — a fried tortilla stuffed with a thin layer of meat and onions, and topped with shredded cabbage in a tangy dressing.

All the appetizers and soups I tasted were superb. The ceviche, with scallops, shrimps and pieces of cod, was nice and spicy, and everything tasted very fresh. Beef empanadas, the meat-stuffed turnovers that are often greasy and lead-

en, here had a wonderfully flaky crust and a tender beef filling. The beef tostada, with very lean meat topped with sour cream, onions and guacamole, beat any version I've had in a Mexican restaurant.

Soups come with an absolutely first-rate cornbread, the batter including whole kernels of corn, cheese and bits of jalapeno peppers.

The entrees are a much more mixed picture, some excellent, others needing work. On the plus side is a mole chicken with the lightest, tastiest mole sauce I've had, filled with chilis, tomatoes, cinnamon and cloves, as well as the characteristic unsweetened chocolate and a surprising ingredient, orange juice.

Another winner are the cheese enchiladas, a dish that's usually a gloppy mess. At Violeta they're like delicate crepes, with just a little

light tomato sauce on top.

Surprisingly, the two worst entrees turned out to be steamed vegetables. One night, covered with a much-too-viscous Brazilian peanut sauce, they were way overcooked. A much better choice is to have them with the lemony Peruvian cheese sauce called huancaína, but the vegetables underneath, mainly potatoes and broccoli, still are disappointingly bland.

Like the huancaína vegetables, the red snapper Veracruz wasted an excellent sauce. The Pacific red snapper filets — which I've always found one of the least interesting fishes available — were tough and tasteless.

Two words of warning about Violeta. First, the neighborhood isn't one you'd choose for a long, late-night stroll. Second, you order at a counter, take some of your food immediately on a tray and get the rest later — a system prone to delays and confusion if the line is long.

However, there's a real warm feeling about the place that makes any confusion more than tolerable.

Violeta was created on a shoestring budget with the help of dozens of volunteers, and people from the community still drop by to pitch in.

CAFE VIOLETA AT LA PENA CULTURAL CENTER
3105 Shattuck Avenue, Berkeley.
Open 5:30 to 9:30 p.m. Tuesday, Wednesday, Thursday and Sunday; 5:30 to 10:30 p.m. Friday and Saturday. Cash or checks only. Beer, wine. No reservations. Phone: 843-0662.

FOOD ★ +	
PRICES	Cheap. (Since the restaurant supports some good causes, consider leaving a contribution, too.)
PLUSES	Very interesting Latin American food, emphasizing freshness, lightness and use of vegetables. A warm, community feeling.
MINUSES	Counter service only and the possibility of long lines.
★★★ EXCELLENT ★ GOOD	
★★ VERY GOOD □ FAIR	

Prices are rock bottom (the most expensive thing on the menu is \$5.50) and portions huge. The room is extraordinarily pleasant, with wood and brick walls, revolutionary art and a no-smoking rule. All this plus the interesting Latin American food virtually guarantees that you'll leave with a smile on your face.

La Pena successfully defies laws of commerce

By Lawrence T. Johnson
Examiner correspondent
BERKELEY — A restaurant-cultural center in Berkeley has defied the laws of commerce and economics for nearly 10 years.

A recent example: The restaurant closed for January for a big renovation estimated to cost at least \$45,000 and take two months.

The grand reopening was held Feb. 2, with a benefit dinner and dance program that raised \$1,000 for KPFA radio. The renovation was nearly complete and the price-tag was about \$20,000, less than half the projected cost.

How do they do it? They do it because of community support, according to Helene Lorenz who has been working with La Pena Cultural Center for eight years.

"La Pena wouldn't last a month without the strong support of the local community," Lorenz said.

Berkeley's City Council is also counted among La Pena's strong supporters. The city recently loaned La Pena \$5,000 at no interest for the first three years to make the restrooms there wheelchair-accessible and also because, according to Lorenz, "La Pena is located in an area targeted for redevelopment."

La Pena has enjoyed the voluntary efforts of 50 people from the community, who have done everything from waiting on tables to painting them.

During the renovation an additional 57 volunteers "came in off the streets to offer us their time, their labor, as well as materials," Lorenz said.

But La Pena's defiance of commercial laws doesn't stop there.



James Pease

Paul Chin, La Pena Cultural Center manager, surrounded by volunteer staff

When the restaurant reopened, the menu was changed according to culinary suggestions culled from people in the community and the prices were actually lower.

In addition, the staff was made up of salaried employees, carefully composed of poets, painters, dancers and musicians who will from time to time — in between their cleaning, cooking and serving duties — share their talents with the dinner audience.

According to Paul Chin, manager of the cultural center, the idea for La Pena originated in Latin America. Penas were originally communal gathering places for peasants in Chile and Argentina, used for celebrating fiestas and holidays. But with the peasant migration to the cities, penas became

community cultural centers.

In Chile, in the 1960s, these penas played a big part in the growth of the New Song Movement under the influence of the legendary singer, Violeta Parra.

"These were songs of political and social struggle," Chin said, "and it was this exciting musical tradition that inspired the founders of La Pena."

The military overthrow of Chilean President Salvador Allende in 1973 gave a further impetus to create a center that would inform people about the political situation and the cultures of Latin America, as well as support people's struggles in the Bay Area and around the world.

The support La Pena has given to local community groups and to people's struggles around the world has been in concrete form. Since

1975, when La Pena was founded, more than 250 local and international groups have used the facilities at La Pena, raising more than \$1 million for their organizations. At each La Pena function 70 percent of the income goes directly to the sponsoring group.

Today La Pena is a "gathering place dedicated to the recognition of America's diversity," Chin said. A main principle guiding the nonprofit corporation: "You don't want to price the meals or the events for rich people."

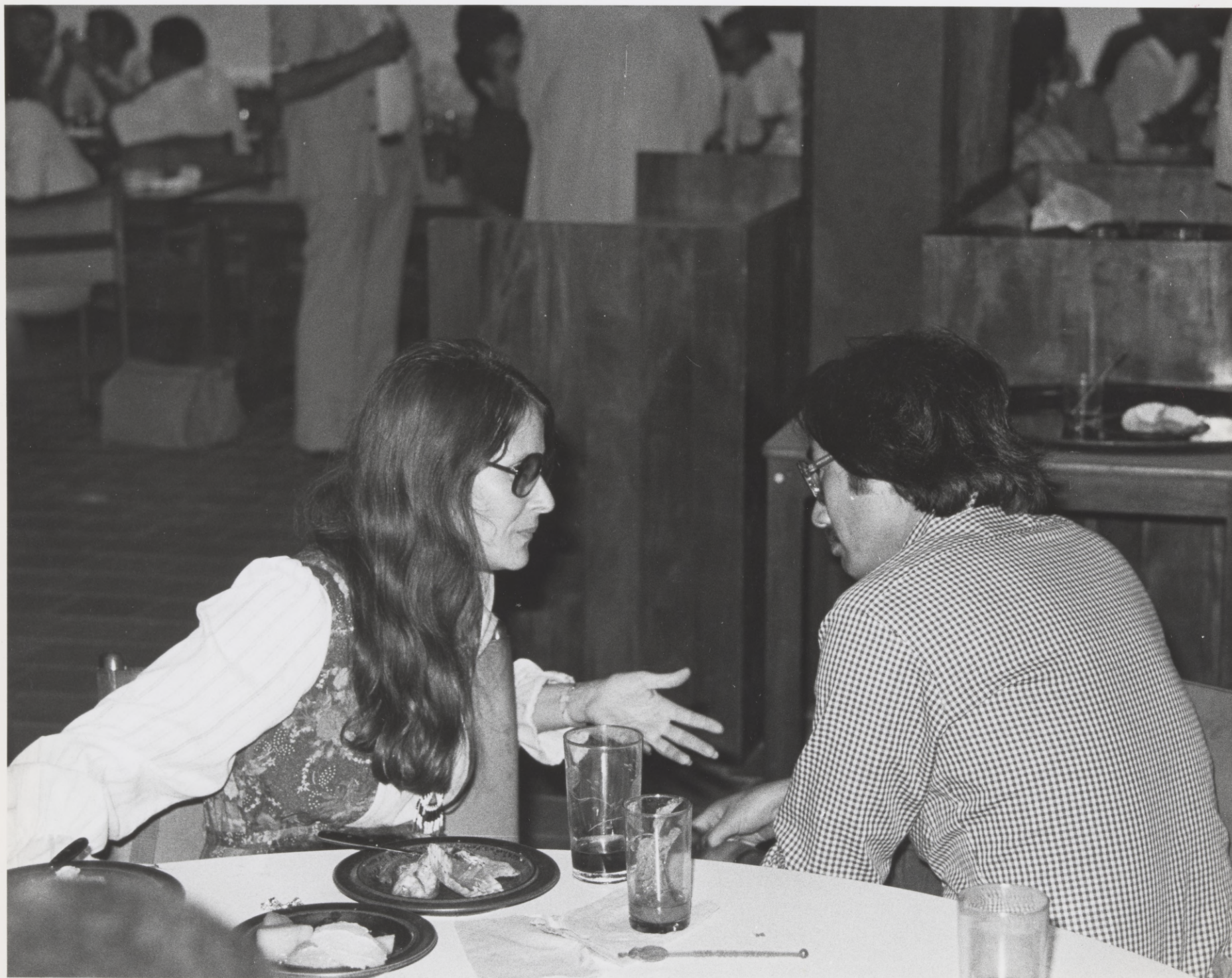
With the renovation costs and the lower prices, Chin added, the patronage and continued support of the local community is more important than ever.

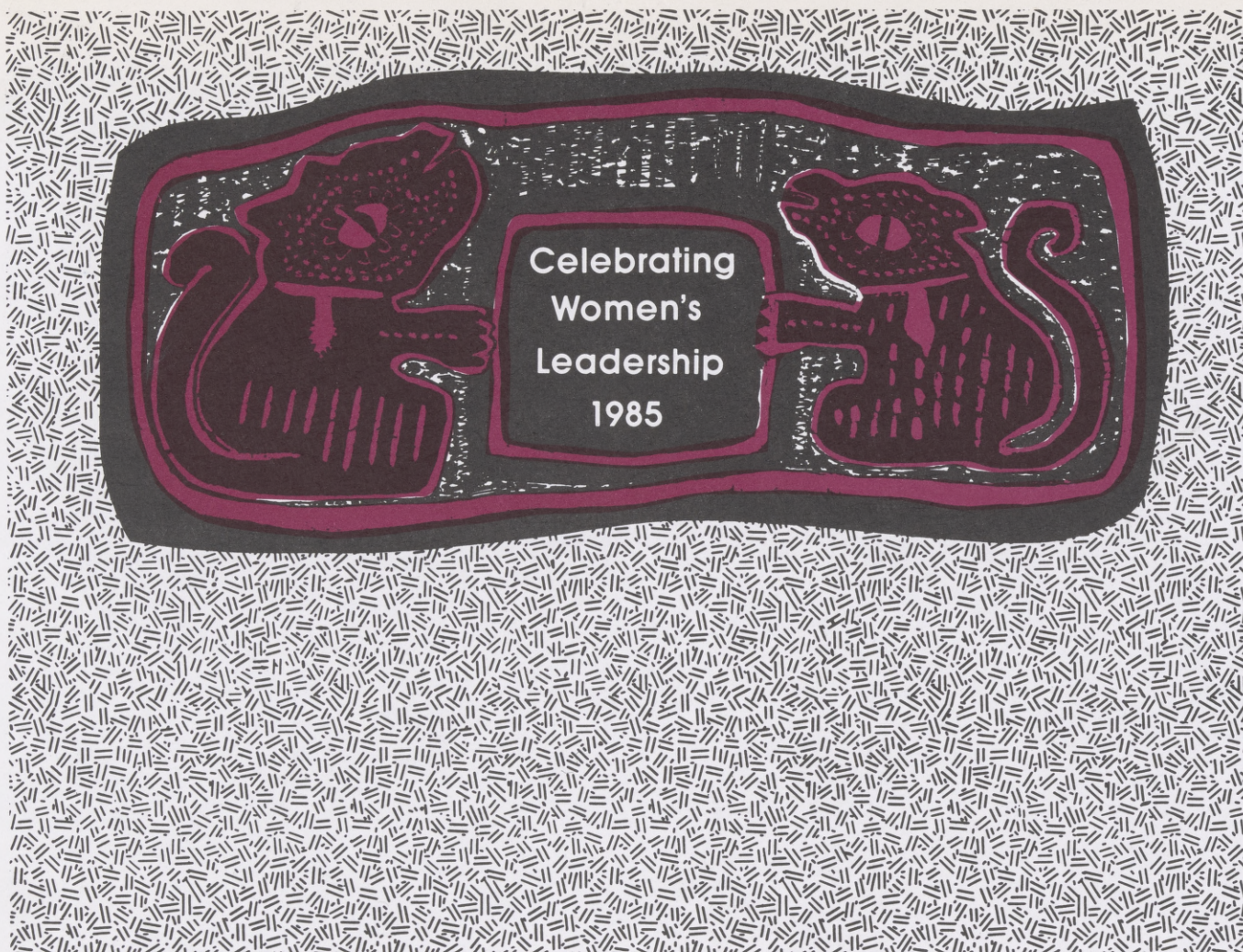
"We're just making it by the skin of our teeth."

Dec.

1984

Our Man in Havana (person on the right) Attending II Conference on Minorities





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**Saturday, March 23, 1985
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The Women's Building
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HONOREES

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La Tienda at la Peña, 3105 Shattuck Ave., Berkeley (849-2572); **Modern Times Bookstore**, 968 Valencia, SF (282-9246); **Bookworks**, 2848 Mission, SF (648-3324); **CAL Performances Box Office**, UC Berkeley (charge by phone, 842-9988); and by mail to La Peña, 3105 Shattuck Ave., Berkeley 94705 until May 2.

Concert sponsored by Friends of La Peña, UC Berkeley. For information call (415) 849-2568.

Tour sponsored and coordinated by La Peña Cultural Center, 3105 Shattuck Ave., Berkeley, CA 94705

'Solidarity' with Central America



Eugene Louie — Mercury News

Paul Chin, an organizer at La Pena in Berkeley, was influenced by his experiences in Central America

Strong Bay Area groups battle U.S. policy

By Katherine Ellison
Staff Writer

They have strange names, like SAINTES and CISPES.

Their tactics vary. And their strength fluctuates with the morning news.

But more and more, groups opposing U.S. policy in Central America are drawing new numbers — and having new impact.

Some of that strength was evident Tuesday, when the House Foreign Affairs Committee rejected a request by the Reagan administration for \$50 million in emergency supplemental military aid to El Salvador.

Aides to both of the Bay Area congressmen on that committee — Ed Zschau, R-Sunnyvale, and

Tom Lantos, D-San Mateo — say their negative votes were due in part to the vigorous lobbying efforts of groups pledging support — or "solidarity" — for opponents of the government of El Salvador.

"There are people from seemingly all walks of life," said Bob Wichser, a Zschau legislative aide. "In general, they don't represent any radical viewpoint — and they're not knee-jerk. More than on any other issue, they seem to have thought carefully about it and have a grasp of the issues."

"Solidarity" groups are active throughout the nation, with one national organization, the Committee in Solidarity with the People of El Salvador, known as CISPES, claiming more than 350 chapters.

The Bay Area groups are particularly strong and numerous, national organizers say. At least 15 groups from San Jose to San Francisco and Berkeley are affiliated with CISPES; and other organizations, including religious groups and labor unions, actively lobby against Reagan policies on Central America.

While no one knows precisely how many people in the Bay Area are involved in the opposition movement, there are indications they may number in the thousands.

One Palo Alto group, the Committee Against U.S. Intervention in Central America, or CAUSICA, claims to have a mailing list of 1,200. The Labor

*Grupo Raiz with Holly Near**Marnie Samuelson*

La Peña, Home for Chilean Culture in Exile

La Peña Cultural Center opened its door in 1975, founded by North and Latin American activists who were outraged by the overthrow of the Popular Unity government. Responding creatively to the situation and inspired by the tradition of *peñas* in the southern cone and the important role *peñas* played in Chile during the Allende period, La Peña was started as a place in North America where Latin American culture could be expressed.

Peñas historically were temporary huts constructed by peasants to provide a communal space to celebrate fiestas and holidays. From the beginning, *peñas* served as social centers where people could gather, converse, sing and eat together. During the 60's the *peñas* in Chile played a crucial role in the emergence of the *New Chilean Song*, a song of struggle deeply rooted in traditional folklore, which spoke to contemporary social, economic and political issues.

Since the overthrow of Allende and the forced exile of many Chileans, *peñas* have been created by the political exiles throughout the world. La Peña of Berkeley is unique and presently is the only regular operating *peña* in the U.S.

As a cultural center La Peña offers a multi-cultural range of activities to attend. In any given month one may attend a forum on Central America, a film from Cuba, a performing group from Mexico, a salsa dance, a concert, a workshop on Andean instruments, a Spanish class, and much more.

For many of the Chilean political refugees, La Peña is a piece of Chile in Berkeley. It is an important gathering place for many Chilean performers coming through the Bay Area. Such renowned artists as Osvaldo Torres, Angel Parra, Quilapayun, Inti-Ilimani, Quelantaro, as well as other internationally acclaimed performers have brought their music to La Peña.

La Peña is also home-base for Grupo Raiz, internationally famous folk group.

Casa Chile urges your support of this vital center. You can get on La Peña's mailing list by sending one dollar to La Peña, 3105 Shattuck Ave., Berkeley, CA 94705, to receive a monthly calendar of events for a year.

Letters in Solidarity

*Viva la resistencia chilena!
Hasta la victoria siempre!
Patria libre o morir!*

Ten years of exile
tossed to the wind,
the first five
sown throughout the world
The song of Jara
of Parra and tomorrow
gave us five more
of determined struggle.

In solidarity with the Chilean people,
Los Peludos, 1983

This year, ten years after the coup, we North Americans mourn for the Chileans who have died or disappeared, extend a hand to those who live in exile with Chile always in their hearts, and call out in solidarity to those who fight in Chile today. Wherever we are, whoever we are, let us sing together for a free Chile.

Holly Near

The Women's Committee on Central America would like to take this opportunity to express our solidarity with the heroic people of Chile in their ten year struggle against the U.S. backed Pinochet dictatorship.

Hasta la victoria siempre!

The membership of the **Committee in Solidarity with the People of El Salvador (CISPES)**, San Francisco Chapter, extends greetings of solidarity to the people of Chile. We hope the day comes soon when all Chileans can live in peace and justice in their homeland. *Que viva Chile libre!*

In solidarity,
S.F. CISPES

COSANDES 2121 (Committee in Solidarity with the Teachers of El Salvador-ANDES-21 de junio) sends a message of solidarity to the people of Chile who continue their just struggle for peace.

We especially salute the teachers of Chile who, since the military take-over of 1973, have worked under the most difficult conditions of repression and financial hardship.

The people will win!

The Puerto Rican people express their deep solidarity in struggle with the courageous Chilean people. Because no dictatorship, no colonial government can stop our struggle for freedom and justice for all, no imperialism, no supermilitarism can stop our struggles, we cry, **LONG LIVE THE CHILEAN PEOPLE! LONG LIVE THE PUERTO RICAN PEOPLE IN STRUGGLE!**

Socialist Party of Puerto Rico

Casa de la Cultura Nicaraguense sends a message of solidarity to the Chilean people after ten years of resistance against the fascist junta.

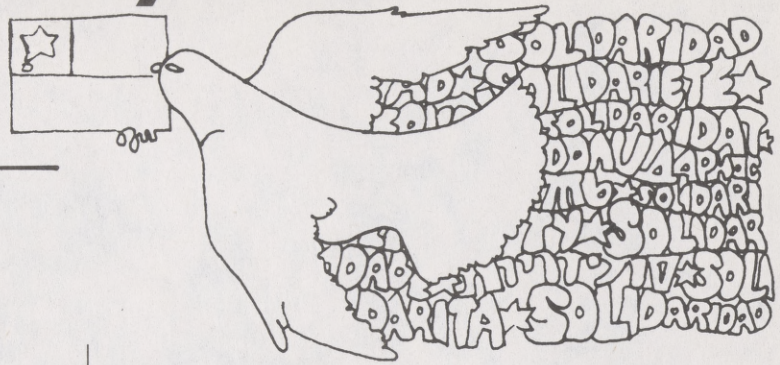
The Antonio Maceo Brigade sends a salute of solidarity to the people of Chile on the anniversary of ten years of resistance.

Presidente Allende, siempre presente!
Long live revolutionary Chile!

Compañeros, Chilean Brothers and Sisters:

The Nueva Trova is with you!

Vicente Feliu
(President, **Nueva Trova, Cuba**)
Venceremos!



We salute the Chilean people. May they break the yoke of their oppressors.

Venceran!
EL TECOLOTE
July 26, 1983

Casa El Salvador Farabundo Marti salutes the Chileans who demand justice and peace through their revolutionary struggle.

Compañeros and compañeras, after ten years of resistance, we are with you. The best way we can show our support is helping to stop intervention in El Salvador.

Long live the Chilean Resistance
Long live free El Salvador

It is now almost ten years since I finished the poem to Pablo Neruda that took me nine years to write. The voices of Neruda, Jara and a myriad of others live on and we hear them now raised by the people of Chile. We of the **Livermore Action Group** join our brothers and sisters in Chile in their outrage, in their cries for freedom and basic human rights. Our voices in unison will never be silenced and our thoughts, our hearts, are with the people of Chile. Their outrage is our own.

Rafael J. Gonzáles

TRACK OF THE DROP

to Pablo Neruda

I

I recall you in Holland
where the roses lack smell
and the soul you gave the machine
does not know the people.
Your vice was one of loving
and on your tongue even the thistle
knew how to give honey—
there is blood like Federico's
that knows how to hurt.
But here the pupils are of glass
and desperation is a drop of water
that flows through the canals, golden,
not with lemons, but dead leaves.

II

Nine years ago, in Holland,
I wrote you a verse—
full of water, dry leaves
and visions of lemons.
It was November—
now it is October—
the 10th I will count my 38th year
and you have died.
I think you poppies and geraniums—
the hide of Spain and bloodied Chile—
hunger, thirst,
grapes and stars.
There are inventories in my bones
and nettles in the furrows of my fingers.
Poet—I lack lilies of consolation.
Poet—Chile pains me
like a sting in the brain..
Poet—I am numb;
the only thing I feel
is that you are dead.

Rafael Jesús González

LA PEÑA CHICA

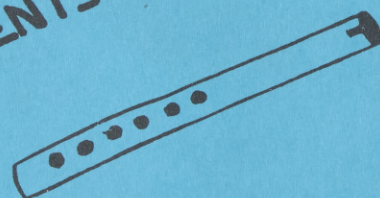
THE LITTLE PEÑA



MÚSICA FOLKLÓRICA DE LATINO-AMÉRICA
TRAIGA SUS
INSTRUMENTOS, VOZ Y AMIGOS



LATIN AMERICAN FOLKLORE
BRING YOUR INSTRUMENTS, VOICE AND FRIENDS



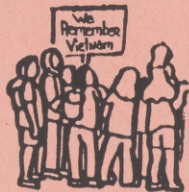
SUNDAY JULY 15TH 8³⁰ PM

DONATION 1⁰⁰ INCLUDES A BEVERAGE

La Peña

COMMUNITY CENTER

3109 SHATTUCK AVE BERKELEY



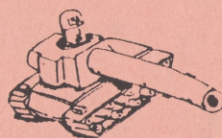
United Farm Workers win contract after years of struggle. Ahead 3 spaces.



American Indian Movement founded. Ahead 2 spaces.

43 arrested at Chase Manhattan Bank, NYC, protesting loans to South Africa. Ahead 2 spaces.

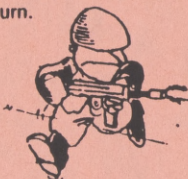
U.S. invades Dominican Republic. Lose 1 turn.



Bay of Pigs invasion crushed in Cuba. Ahead 3 spaces.



Triumph of the Cuban Revolution. Get extra turn.



CIA led coup in Guatemala. Go back 3 spaces.



Defeat of fascism, end of WWII. Go ahead 3 spaces.



Election of Salvador Allende in Chile. Get extra turn.

1400 draft cards burned in Puerto Rico in Vietnam War protest. Go ahead 2 spaces.

CIA, Pinochet take over Chile. Lose 2 turns in exile.



Nixon resigns over Watergate scandal. Ahead 2 spaces.

Victory for the people of Vietnam. Move ahead 3 spaces.



La Peña opens. Get extra turn.

Independence for Angola and Mozambique. Ahead 3 spaces.

Franco dies, Spain legalizes political parties. Ahead 2.

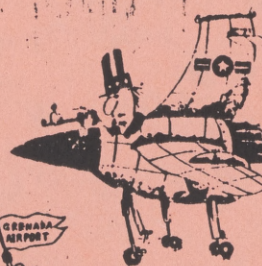


With community support La Peña buys its building. Ahead 3.

Victory for FSLN and the people of Nicaragua. Ahead 5 spaces.



Ronald Reagan elected president. Go back 10 spaces.



Population of Grenada temporarily increases by 6% as 6,000 U.S. troops invade. Lose 1 turn.



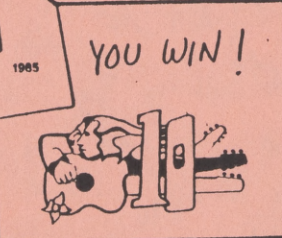
Reagan re-elected. Go back 10 spaces.



Trade embargo on Nicaragua. Sanctuary workers & draft resisters go directly to jail. Lose 1 turn.



ENTER THE STRUGGLE HERE. THROW ONE DIE TO PROCEED TO THE PRESENT. FIRST PERSON TO REACH LA PEÑA'S TENTH ANNIVERSARY WINS! (ALTHOUGH THE STRUGGLE GOES ON.)



La Peña's 12th Anniversary Block Party

Shattuck Ave at Prince Street, South Berkeley




CHILDREN'S
PROGRAM

FOOD AND
DRINK

FREE MUSIC

Celebrate
La Peña Day
Saturday June 13

12 NOON: CHILDREN'S PROGRAM FEATURING

GERRY TENNEY
THE CRICRI PLAYERS

1-6 PM: LIVE MUSIC

LICHI FUENTES
RAFAEL MANRIQUEZ
BAHIA Y TAMBOR
CONJUNTO CESPEDS

9:30 PM - DANCE with CHARANGA TUMBAO Y CUERDAS. \$5

For more information call La Peña: 849-2568

MUSIC

GRUPO RAIZ

Their Lyrics 'Threatened' The Stability of Chile

BY CALVIN AHLGREN

LIKE BIRDS driven from their natural cover, the musicians who were to become known as Grupo Raiz resettled in a faraway spot three years ago: The Bay Area.

Four members of the sextet came from Chile; the regime that came to power on the overthrow of the Allende government in the last decade saw culturally involved musicians as a threat to its stability. As a result, Hector Salgado and Fernando Fena, both 26, and Quique Cruz, 28, were imprisoned, and forced to leave the country at the end of their terms.

Salgado went to New York in 1976; Fena, to Boston in the same year. Cruz landed in Vancouver, B.C., in '77, and came to the Bay Area two years later. There, he met Rafael Manriquez, 35, who had left Chile by way of Ecuador in '75, moving to California in '77 and working for La Pena Cultural Center, Berkeley's Latin American focus for the arts and political consciousness. Cruz and Manriquez pooled their musical backgrounds and formed the nucleus of Grupo Raiz with Salgado and Fena.

The balance was rounded out with the addition of Lichi Fuentes and Ellen Moore, both 24, but veteran folklore musicians. In performance, it is the women's clear, high voices that open up the display of vocal harmonies, balanced and blended with the bass registers of the men.

Grupo Raiz aims at nourishing traditional forms of Latino music — especially those kinds of the Andean cultures — with contemporary approaches. Moore, the only Anglo in the group, added a traditional Irish fiddle tune to the repertoire; it is played to intriguing configurations by the Andean instruments — quena (notched bamboo flute), charango (tiny gourd or armadillo skin-bellied mandolin), panpipes and the like.

"We call ourselves Grupo Raiz (roots group) because we play music from all the roots of these people," Moore said. "My roots are Irish, my people came over during the potato famine. We learned 'Chief O'Neill's Favorite' — without fiddles or bagpipes — thinking O'Neill was an old Irish chieftain, but it turns out he was chief of the Chicago police force around the turn of the century."

Cruz, who formed his own Chilean ensemble and toured Canada before moving to the Bay Area, said, as if unsure of voicing his own perceptions, "How universal is music is one of the reasons we play. It's a great constant, keeps you in touch with reality."

"In Chile, we were students, musicians working in this kind of thing, when the coup d'etat happened," Salgado said. "Many of the cultural workers were killed or imprisoned... There's a great fear there, now; after ten years of a repressive government, one million people are in exile — 10 percent of the population of Chile."

Grupo Raiz's lyrics often approach life in the format of the fable: Simple situations, closely related to the life of the countryside — birds, cattle, snails, a farm wife's musings — whose implications are an examination of the social fabric. The quality of life and the treatment of fellow beings are subjects that come up again and again in poetic investigations of the family and the state.

"We are deep into what's happening in Chile," Cruz said. "Some of us cannot go back until there is a change of government. Popular music and these things are so important; we don't sing songs of protest, we sing songs of hope. About life, the thing that projects life as it is in reality."

Grupo Raiz performs Friday with Holly Near at the Great American Music Hall, 850 O'Farrell Street.



Grupo Raiz: An Anglo joined the Latino group

Salgado added: "The New Song Movement is what we play. We certainly have a social consciousness, we try to sing about emotions that are very real; most of the music we hear in Latin America is very false, you know, it's sentimental, some guy singing about his great love or something. So we try to use the instruments from Latin America to make a new sound."

"Some people think there are the musicians in Chile and the exile groups, and they are different things. But we are very close to them, even though it's thousands of miles. We send cassettes back and forth, and sometimes our music is played on some of the (non-government) radio stations there."

Raiz has performed in this country with folkie/human rights artists such as Pete Seeger and Barbara Dane, and appears Friday night in concert with Holly Near at the Great American Music Hall. "We want to get together with North American musicians," Salgado said. "We feel like we are a part of this group of musicians that play in this country." Raiz has performed up and down the coast and through Canada, on tour in Europe (the 1983 trek, packaged with a dance troupe, takes off next month) and, for 15 days this spring, at the Festival of the New Song Movement in Nicaragua.

Unlike many Latin American folk-oriented ensembles, Grupo Raiz tones down the histrionics of performance, relying not on grand passions or colorful native costumes — they prefer comfortable street clothes — but on superb musicianship and fluid, strong vocal harmonies to put across their feelings.

"The case of the exiled musician," Salgado smiled, "you get a lot of different influences. By the time we get back to Chile, we will share these experiences with other musicians."

Sabiá at La Peña

The Rainbow Bridge

By DAN OUELLETTE

Asabiá is a colorful Brazilian bird that ushers in the spring with its song. Sabiá is a World Beat/New Song group based in Los Angeles that endeavors to do the same. The group's songs are based on Latin American rhythms, and the spring it desires to welcome is peace and justice in lands beset with war, racism and poverty.

Sabiá began in Rhode Island in 1977 as an all-woman folk group. Since that time, the band has relocated to LA, added a male member, expanded its musical range to include a variety of styles, and recorded two LPs. The first, *Formando Un Puente/Building Bridges* was released by Redwood Records in 1984. The most recent, *Portavoz/Voice Carrier*, on Flying Fish, is a collection of fresh, energetic, festive songs that not only showcase the wealth of Latin American music, but also express a hope for freedom and cultural understanding. The group's three women and one man sing beautiful harmonies in both Spanish and English and enliven the instrumental arrangements with an array of 20 different acoustic and electric instruments, including jarana, bombo, zampoñas, Venezuelan cuatro, and the Chilean charango, made from the shell of an armadillo. Half the songs are Sabiá originals while the other tunes are interpretations of *Nueva Canción* compositions.

Portavoz opens with "Tambor de Aluminio" ("Aluminum Drum"), a tribute to a Latin American housewife. The number cooks with sizzling percussion and an Afro-Uruguayan *candombe* rhythm.

After the Caribbean music-influenced "A Song for Soweto" (which affirms the group's concerns for struggles against injustice outside the borders of Latin America), there's the instrumental "Pampa Lirima," with its haunting Chilean pan pipes, and the poignant anti-Contra song of freedom and peace, "María Díaz. Side one ends with the Latin fiesta-flavored "Pajaro Carpintero." Side two features "Canción a Ronald Reagan," with its beginning section sung by Salvadoran refugees, and a cover of Robin Flower's humorous/provocative "Who Are the Terrorists?" a song that questions U.S. foreign policy in Central America.

Sabiá's politically-conscious music has led the band to perform in Nicaragua as well as Salvadoran refugee camps in Honduras. In addition, Sabiá has organized benefit concerts for Central American aid organizations and participated in a star-studded benefit in LA to raise money for Countdown '87, a coalition of groups trying to end U.S. support to the Contras.

Sabiá is currently touring to support *Portavoz*, which was released earlier this year. The group makes its way to the Bay Area tonight with an 8 p.m. concert at La Peña. The show will be followed by a dance with friends of Sabiá, the New Mexico-based band, Amigas y Su Grupo Ritmo. They'll be playing a mix of kick-up-your-heels music ranging from salsa to Tex-Mex *rancheras*. Eight dollars gets you the Sabiá show and the dance. Sabiá also performs at Ploughshares, Building A, Fort Mason on November 15. Call 849-2572 for info on tonight's show, or 731-7299 for the Ploughshares performance. ▼

THE DAILY CAL

11/6/87



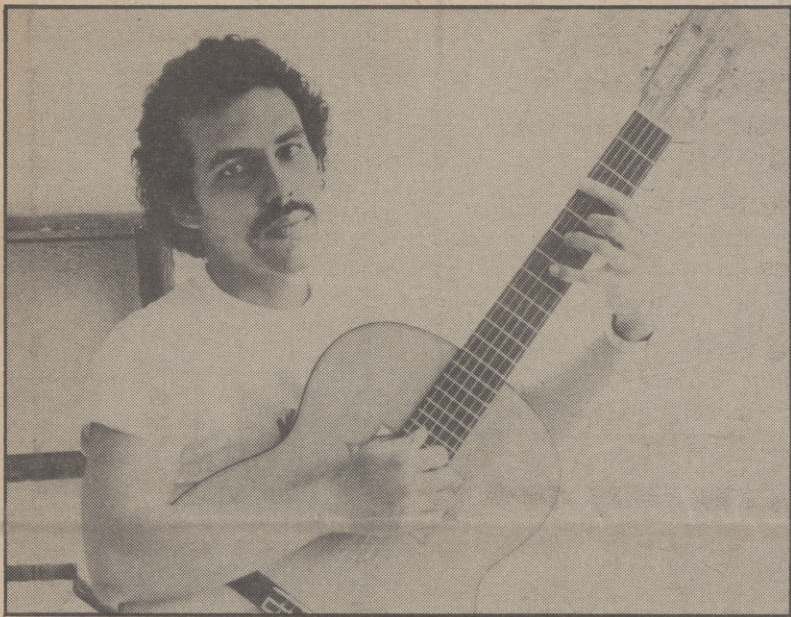
Duo Guardabarranco fuses politics and poetry in *Nueva Cancion*.

Music

continued from previous page

visual," he says. "I'm impressed at the extent to which the musicians were involved in the project, especially Jerry.

REVIEW/*Music*



Revolutionary romantic: Salvador Bustos

Fighting guns with guitars

DUO GUARDABARRANCO AND SALVADOR BUSTOS.

At the Calvin Simmons Theatre, Henry J. Kaiser Convention Center, Oakl. Wednesday, Nov. 18th.

By Derk Richardson

THE EQUATION of guitars and guns is hopelessly abstract for most North Americans. Woody Guthrie had the slogan "This machine kills fascists" pasted across the front of his Gibson, but most politicized folk music fans probably feel more comfortable with the modified motto that Pete Seeger put on his banjo: "This machine surrounds hate and forces it to surrender."

However, Nicaraguan singers Salvador and Katia Cardenal, a brother-and-sister team known as Duo Guardabarranco, and Salvador Bustos still dream of a time when musical notes will not be dodging bullets in the air over their country. As Guardabarranco sang "Guerrero Del Amor" to a hushed audience of 400 or so at Oakland's Calvin Simmons Theatre last Wednesday evening, the slide show behind them showed young Nicaraguan soldiers in the field, some smiling, some weary, some wounded. "I will trade you a song for all the courage of your young fierce hands," Katia sang, "fused to the metal with which you save us."

After seven years of defending the Sandinista revolution, under constant attack by Contras on the end of a U.S. leash, young Nicaraguans can no more be expected to lay down their arms than Eric Clapton can be expected to unplug his Stratocaster. But they have learned that there is more than one kind of weapon in a war. Guardabarranco and Salvador Bustos operate on the cultural front, in Nicaragua's indigenous version of *Nueva Cancion* ("New Song"). Evocatively called "Volcanto" — a fusion of *volcan* (volcano) and *canto* (song) — the movement arises from both the Nicaraguan penchant for poetry and the necessity of expressing and reiterating the sentiments of the revolution.

In 1985, Jackson Browne produced

albums by Guardabarranco, *Si Buscabas (If You Were Looking)*, and Salvador Bustos, *Tragaluz (Skylight)*, for Oakland's Redwood Records. Like other visitors to Nicaragua, Browne came back with the notion that if only more people in the U.S. could see the human face of that rebuilding society, they would demand an end to the official U.S. attempt to destroy it.

Last Wednesday's concert was sponsored locally by three Bay Area organizations with similar convictions — La Pena Cultural Center in Berkeley, Redwood Records' Cultural and Educational Fund and Friends of Nicaraguan Culture (and nationally by Jackson Browne and MADRE, a project of the Women's Peace Network). In addition, Browne financed and produced an interpretive slide show that included beautifully photographed images from Nicaragua and English "supertitle" translations of the songs.

Like an anti-imperialist alternative to MTV, the slide show both enhanced and detracted from the musical performances. It was impossible not to watch the projected faces of Nicaraguan mothers and children, peasants and workers, lovers, soldiers and North American volunteers without feeling the truth of what Katia and Salvador Cardenal said several times, "We all live in the same country, we all live in the same house, we all want to live in peace." And the photographs of Nicaraguan villages and landscapes helped demystify the "foreign land;" there is nothing "alien" about green rolling hills, foamy waves washing onto a beach or people tending their machines, crops and children.

But the slides also had a static, romanticized quality. Some, like the sunset scenes of lovers dancing on a promontory above the sea, descended to the level of Hallmark sentimentality. Perhaps it was the pacing, tied closely to the gentle flow of the music, but few captured a sense of action or excitement. Plus there was always the temptation to look away from the performers and absorb their songs like soundtracks for the visual show.

continued next page



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